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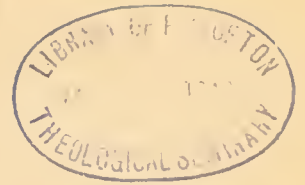
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WITH AN ACCOMPANIMENT FOR THE

PIANO-FORTE.



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# RING ON, SWEET ANGELUS!

Written by H. B. FARNIE.

Music by CH. GOUNOD.

*Andante moderato.* (♩ = 76.)

1. Hark! 'tis the Angelus! sweet - ly ring-ing  
2. Now o'er my heart a spell, gen - tly is stealing,

PIANO *pp*

O'er hill and vale,.....  
For words too deep,.....

Hark! now the mel-o - dy maid - ens are singing,  
When to the wander - er, com - eth that feeling,

*cres.*

*p*

*stacc.*

*pp*

Floats on the gale,..... floats on the gale.....  
He can but weep!..... he can but weep!.....

*cres. poco.*

*p*

*ad lib.*

*ad tib.*

*mf*

On such a night in years long per - ished, I too have sung,...  
I've heard the lute in dul - cet mea - sure, Neath state-ly dome,...

*mf* *dim.*

*mf* *ad lib.*

Those dear old lays, so sweet, so cherished, When life was young! When life was  
But ah! its tones brought me no plea-sure, A - far from home, A - far from

*mf*

*lunga.* *tempo.*

young! Ah! Ring on! sweet An-ge-lus, Tho' thou art shak - ing  
home! Ah!

*ad lib.* *pp*

My soul to tears,..... Voi - ces long si - lent now,

*f*



With thee are wak - ing from out the years,..... from out the

*ad lib.*

*cres.* *ad lib.*

years, With thee are wak - ing from out the years!

*f* *cres.* *dim.* *dolce.*

Oh! sweet An - ge - lus ring on! Oh! sweet An - ge - lus ring

*dim.* *mf* *dim.*

on! Sweet Angelus ring on! ring on!

*una corda* *per - den - - dosi.* *ppp* *Ped.* \*

## AH! IF THOU COULD'ST KNOW.

Trans. by J. C. J.

M. W. BALFE.

*Moderato.**Recit.*

VOICE.

PIANO.

O wilt thou share an honored name ;

With all my wealth, with all my fame, Say but a word ; I love thee on - ly,

*p Adagio molto.*

Il-lume my heart, so sad and lone-ly, And all I have is thine, is thine.

*Adagio.**Andante cantabile. Romance.*

Ah ! could'st thou know the bliss of lov - ing, Could'st thou but know and test my



faith - ful love, Ah! surely then, thou, thou would'st love me, Ah! sure! Ah! sure!

thou would'st love me, Ah! surely then, thou would'st love me, thou would'st love me, then would'st thou

*f* *dim.* *rit.*

*cres.* *colla voce.*

love me. Take, then, my heart, Al - rea-dy

*cres.* *mf* *poco accel.* *p*

thine, Thy name there-on in gold-en line is deep en-

*cres.* *f*

8

graved, deep, deep! And since my heart I give to thee, Be -

*f* *dim.* 3 *dim.* *mp*

stow the like fair gift on me, be - stow the like . . . . . fair gift on me.

*dim.*

Exchange, O, gen - - - tle la - dy dear, Enduring pledge . . of love sincere, . . .

*cres.*

. . . . . of love sin - cere, . . . . . Ah! . . . . .

*rall.* *ad lib.* *col canto.* *cres.* *f*



Ah! could'st thou know how much I love thee! Ah! could'st thou know how much I love thee!

Then, surely, then, then . . . thy love would be as - sured, as - sured,

as-sured to me, . . . Ah! la - dy dear, ah! la - dy dear,

could'st thou but know how much I love thee!

# ONE MORNING, OH, SO EARLY.

Words by JEAN INGELow.

Music by ALFRED SCOTT GATTY.

The first system of the musical score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and ends with a half note A4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The system concludes with a *ten.* (tension) marking. Below the piano part, there are four pedal markings: *Ped.*, \*, *Ped.*, \*, *Ped.*, and \*.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: "morning, oh, so ear - ly, my be - lov - ed, my be - lov - ed, All the". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: "birds were sing - ing blith - ly, As if nev - er they would cease, 'Twas the". The piano accompaniment continues with the same melodic and harmonic patterns. The system concludes with a *dim.* (diminuendo) marking.



*cres.*

Thrush sang in the gar - den, Hear the sto - ry, hear the sto - ry, . And the Lark sang "give us

*pp e leggiero.*

*p* *ad lib.*  
glo - ry," And the Dove sang "give us peace!".....

*p colla voce.**Poco piu lento.*

Then I listen'd, oh, so ear - ly, My be - lov-ed, my be -

*dim.**ten.**p**cres.**dim.**ad lib.*

lov - - - ed, To the murmur from the woodland, of the dove, my dear, the dove; When the

*dim.**colla voce.*



Night - in - gale came af - ter, "Give us fame to sweet-en du - ty," When the

*leggiere.*

Wren sang "give us beau - ty," She made an-swer, "give us love!" She made

*cres.*

*cres. riten. sf sf dim.*

*ad lib.*

an - swer, "Give us love!" She made an-swer, "Give us love!" Fair is

*cres. riten. f tempo 1.*

*colla voce.*

*riten. ten.*

A - pril, fair the morn-ing, My be - lov - ed, my be - lov - ed, Now for

*p'*

us doth Spring's bright morn-ing, Wait up - on the year's in - crease, Let my

*dim.*

voice be heard that ask-eth Not for fame and not for glo - ry, Give for

*pp e leggiero.*

*cres.*

all our life's dear sto - ry, Give us love, and give us peace,— Give for

*Piu lento.*

*pp Piu lento.*

*rall. al fine*

all our life's dear sto - ry, Give us love, and give us peace.".....

*rall.*

# THE YEOMAN'S WEDDING SONG.

Words by MARIA X. HAYES.

Music by PRINCE PONIATOWSKI.

*Allegretto giojoso.*  $\text{F}$

PIANO.  $\text{f}$

Ding dong ding  
Ding dong ding

$p$

dong ding dong, I love the song, For it is my wed-ding  
dong ding dong, my steed, hie on, For the church will soon be



morn - - - ing, And the bride so gay in fine ar -  
fill - - - ing, They must not wait, they must not . . .

- ray, For the day will be now a - dorn - - -  
wait, For were we late, they'd deem the groom un - will - - -

- - - ing.  
- - - ing.

*ff*

*con brio.*

Tho' I've lit - tle wealth but sov'-reign health, . . . And the  
The sun is high in the morn - ing sky, . . .

And am only a yeoman free, . . . . . When heart . . . joins  
lark o'er our heads doth sing, . . . . . A bri - - - dal

hand, there's none in the land Can be rich - er in  
song as we gal - lop a - long, Keep - ing time to the

joys than we. *p* Ding dong, ding dong, we'll gal - lop a - long, All  
bells as they ring. Ding dong, &c.

fears and doubt - ing scorn - ing, Ding dong, we'll gal - lop a - long, All



fears and doubt - ing scorn - - ing, Through the val - ley we'll

*sf*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are written below the vocal line.

haste, for we've no time to waste, As . . this . .

*sf*

This system contains measures 5 through 8. The vocal line continues with the same melody. The piano accompaniment features more complex chords and a rising line in the bass.

*Solenne.* *1st time.*  
is . . . . my . . . wed - ding morn - - - ing.

*ff*

This system contains measures 9 through 12. It begins with the tempo marking 'Solenne.' and the first ending bracket '1st time.'. The piano accompaniment becomes more dramatic with a fortissimo 'ff' dynamic.

*2nd time.*  
wed - ding morn - - - ing.

This system contains measures 13 through 16. It begins with the second ending bracket '2nd time.'. The piano accompaniment continues with sustained chords and a steady bass line.



## WHEN THE THORN IS WHITE WITH BLOSSOM.

C. M. von WEBER.

VOICE. *Moderato.* *dolce.*

When the thorn is white with

PIANO. *fz* *dolce.* *pp*

blos - som, And the foun - tain flows a - gain; Tell me, Mo - ther, must I

fly him, If he seek me on the plain Or the meadow; Where the

*fz* *dim.* *cres.*

primrose first is found, And be - neath the spreading beeches Many a vio - let decks the

ground, When the thorn is white with blos - som, And the foun - tain flows . . .

. . . . . a - gain. Should I at the fall of

twi-light, Hear a - far his flute's soft lays? Mother, must I close the lat - tice, If I



know for me he plays? On the wil - low when en - grav'd I find my

*cres.*

name, If I lin - ger long to read it, Shall I hear my Mother blame? When the

*p*  
*pp*

thorn is white with blossom, And the fountain flows . . . a - gain.

*cres.*

*dolce.*  
Tell me, if a dew - y garland Hang be - side my summer bow'r; Twin'd with

*pp*



leaves of fra - grant myr - tle, And each fair - est ear - ly flow'r. Must it

*fz* *dim.* *cres.*

wi - ther, If I know he plac'd it there? Mother, tell me, would you chide me, If I

*cres.*

bound it round my hair? When the thorn is white with blos - som, And the

*cres.* *pp*

foun - tain flows . . . a - gain.

*cres.*

## DOUGLAS.

Words by Miss MULOCK.

Music by LADY J. SCOTT.

The piano introduction is in 6/8 time, key of B-flat major. The right hand features a melody with grace notes and a trill, marked *rall.* The left hand provides a harmonic accompaniment, marked *soave.*

The first system of the song features a vocal melody and piano accompaniment. The lyrics are: "1. Could ye come back to me, Douglas! Douglas! In the old like-ness that I knew, I would be so faithful, so". The piano part is marked *p*.

The second system continues the song. The lyrics are: "lov-ing Douglas, Douglas! Douglas! ten-der and true." The piano part includes a crescendo (*cres.*) and a decrescendo (*dim.*) marking.

The third system contains two verses of the song. The lyrics are: "2. Nev-er a scorn-ful word should pain you, I'd smile as sweet as An-gels do." and "4. I was not half worthy of you Douglas, Not half worthy the like of you, Now". The piano part is marked *p*.



Sweet as your smile on me shone e - ver, Douglas! Douglas! ten - der and true!  
all men besides are to me like shadows, Douglas! Douglas! ten - der and true!

*p.* *cres.*

3. Oh! to call back the days that are not,  
5. Stretch out your hand to me, Douglas! Douglas!

*dim.* *p.*

Mine eyes were blind-ed, Your words are few. Do you know the Truth now  
Drop for - give-ness, from Heaven like dew, As I lay my heart on your

*p.*

up in Heaven, Douglas! Douglas! ten - der and true.  
dead heart, Douglas! Douglas! Douglas! ten - der and true.

*cres.* *dim.*



## HOUR OF SWEET REPOSE.

T. H. HOWE.

PIANO.

*Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva*

1. The light is fa - ding  
2. My life's brief spring went

*Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva*

down the sky, The sha - dows grow and mul - ti - ply. . . . I  
wast - ed by, My sum - mer's end - ed fruit - less - ly. . . . I

*Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva*

*accel:*

hear the thrush's ev' - ning song, But I have borne with toil and  
learn'd to hun - ger, strive and wait, I found you, love, oh, hap - py

*Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva* *Ped.* *Sva*

*rall.*

wrong, so long, so long, But I have borne with toil and wrong so long.  
fate, so late, so late, I found you, love, oh, hap-py fate, so late.

*p* *p* *Ped.*

Dim dreams my drowsy sen-ses drown, So dar - - ling  
Now all my fields are turning brown, So dar - - ling

*p*

*p* *pp*

kiss my eyelids down, Dim dreams my drowsy senses drown, So darling, darling, kiss... my eye-lids down.  
kiss my eyelids down, Now all my fields are turning brown, So darling, darling, kiss... my eye-lids down.

*p* *Ped.*

*p* *rall.*

Oh! blessed sleep, oh! perfect rest,  
Thus pillow'd on your faithful breast,  
Nor life, nor death is wholly drear,

O, tender heart since you are here,  
Sweet love my soul's sufficient crown;  
Now, darling kiss my eyelids down.



# "LIKE THE LARK."

Words by J. OXENFORD.

Music by FRANZ ABT. Op. 174. No. 2.

*Allegretto.* *f* *Lively.*

1st. VOICE.

1. Like the Lark, would I were sing - ing Thro' the a - zure plains on  
 2. Like the Lark, would I were drink-ing Draughts of pur - est morning  
 3. Like the Lark, 'twixt earth and hea - ven Could I free - ly float a -

2nd. VOICE.

*Allegretto.* *f*

PIANO.

*mf*

high, O - ver hill and val - ley bring - ing, Dreams of  
 air, Till on dew - y flow' - rets sink - ing, I could  
 long, I would ri - vet earth to hea - ven, With the

high, O - ver hill and val - ley, bringing Dreams of  
 air, Till on dewy flow' - rets sinking I could  
 long, I would rivet earth to hea - ven With the



spring a - long the sky, Dreams of spring a - long the sky, O - ver hill and val - ley  
bask in fragrance rare, I could bask in fragrance rare, Till on dew - y flow' - rets  
ma - gic of my song, With the ma - gic of my song, I would ri - vet earth to

bringing sink - ing, hea - ven Dreams of spring, a - long the sky, Dreams of  
I could bask in fragrance rare, I could  
With the ma - gic of my song, With the  
O - ver hill and val - ley bringing,  
Till on dew - y flow' - rets sink - ing,  
I would ri - vet earth to hea - ven,

spring along the sky.  
bask in fragrance rare.  
ma - gic of my song.

*mf*

1 & 2. 3.

## ONLY.

VIRGINIA GABRIEL.

*Allegretto.*

*dolce.*

*dolce.*

*cres.*

1. On - ly a face at the window,      On - ly a face, nothing more;      Yet the look in the eyes as they  
 2. On - ly a smile of welcome,      On - ly a smile as I pass'd; But that smile will still be re -  
 3. On - ly her love I ask for,      On - ly her love, and yet! The sweet boon I can - not



for 3d Verse.



so I must strive to for -  
*dim.*

*f*

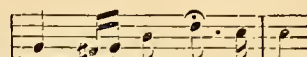
meet mine,  
member'd,  
hope for,

Still comes to me o'er and o'er,  
As long as my life shall last,  
And so I must strive to for - get,

On - ly a word of greet - ing,  
On - ly a woman you tell me,  
On - ly a word low - ly spo - ken,

*p*

for 3d Verse.



mine for - ev - er and aye

*dim.*

On - ly a word, that was all; Yet all day in my heart it echoed Like the sound of an an - gel's call.  
On - ly a woman! to thee; But there's naught that this mere earth containeth Half so dear as this woman to me.  
On - ly a "yes," would she say; It would give the sweet face at the window, To be mine for e - ver and aye.

*colla  
voce.*

1st &amp; 2nd Verse.

3d Verse.



## COME WITH ME.

Words by LOUIS C. ELSON.

Music by F. CAMPANA.

*Andante mosso. sotto voce.*

SOPRANO.

*sotto voce.*

CONTRALTO  
o BASSO.

*Andante mosso.*

*p ppp*

Come, my loved one, with sweet si-lence sur-round-

ing, Midst the even-ing scarce a murmur is sound-ing, Come, ah! come love

ing, Midst the even-ing scarce a murmur is sound-ing, Come, ah! come love

*p f f p rall.*

where the zephyrs are bound-ing, Come, oh! come then, 'tis the hour of love.

*p p*

where the zephyrs are bound-ing, Come, oh! come then, 'tis the hour of love.

*p f f rall. p rf*

*a tempo. cantabile.*

Now is the calm hour of love and of

Now is the calm hour of love and of slumber,

*a tempo.*

slumber,

Na-ture a-round us is tran-quil-ly

Na-ture around us is tran-quil-ly gleaming.

gleaming, Waves are sleeping and ro-ses are dreaming, Soft their pet-als they si-lent-ly

Waves are sleeping and ros-es are dreaming, Soft their pet-als they si-lent-ly



close; Come, . . then, come . . then, ah! . . . Come, oh! dear one,  
close. Come then, come . . then, come, oh! come . . then, ah! . . . Come, oh! dear one,

while the stars without num - ber in the a - zure of heaven are shin - ing, While the  
while the stars without num - ber in the a - zure of heaven are shin - ing, While the

moonbeams with their light are en - twin - ing, Gently in - spir - ing these new songs of love.  
moonbeams with their light are en - twin - ing, Gently in - spir - ing these new songs of love.



*con grazia.*

Now is the calm hour of love and of slum - ber, Na - ture a - round us is tran - quil - ly

'Tis the hour,

'Tis the

gleam - ing, Waves are sleep - ing, and ros - es are dreaming, Soft their pet - als they

hour, Waves are sleep - ing, and ros - es are dreaming, Soft their pet - als they

drow - si - ly close, Come then, oh, dear one, the stars without number, Midst the a - zure of

drow - si - ly close,

Come, oh! dear one!

heav'n now are shin - ing, While the moon-beams with star - light en - twin-ing, Moves our  
 ah! come love, While the moon-beams with star - light en - twin-ing, Moves our

*p calando a poco.*  
 hearts to these new songs of love, of love, of . . .  
 hearts to these new songs of love, of love,

*p calando a poco.*

*f cadenza.*  
 love. Moves our hearts to these new songs of love. Moves our hearts to these new songs of love.  
 Moves our hearts to these new songs of love. Moves our hearts to these new songs of love.

*col canto.*



## DO YOU REMEMBER?

Translated and adapted by THEODORE T. BARKER.

Music by Sig. CAMPANA.

*Andante sostenuto.**p con grazia.*

PIANO

*f*

Dost re - call.....that summer night, love, When the

Dost re - call.....that summer night, love, When the

heav'ns we gazed on to-ge-th - er,

How with pure..... e - the - real

heav'ns we gazed on to-ge-th - er,

How with pure..... e - the - real

*con espress.*

light,..... love, Planets gem'd the veil of blue.

In its

light,..... love, Planets gem'd the veil of blue.

*a tempo.*

pathway, thy star resplendent, As we watch'd it, did mine pur-

*parlante.*

In its pathway my star resplendent, As we watch'd it,

- sue..... Spoke of love,..... and then as - cend - - ant, In a

did mine pur - sue. Spoke of love,..... and then as - cend - - ant, In a

*sf* *sf*

*parlante con grazia.*

flash, was lost to view, Dost recall that summer night love, when the heav'ns we watch'd to-

flash, was lost to view. Ah!.....



*accel a poco.*

gether, How with pure e-thereal light, love, Planets gem'd the veil of blue,

Dost re-

yes!

Ah!

yes,

I

recall

it,

*sf**stacc. accel a poco.*

- call it?

ah

yes,

When I

whis - pered

of love, the

I recall

it, ah.....

yes,

When I

whis - pered

of love, the

*cres.**a tempo.*

plan - et

Brightly flashing, while we gazed, was lost to view.

plan - et

Brightly flashing, while we gazed was lost to view, In its course thy star re-

Spoke of love, and then as - cendant, In a flash was lost to  
splendent, as we watch'd did mine pursue.

view. Dost recall it? ah! yes. While I  
I recall it. I recall it, ah?... yes. While I

*accel* *a poco* *cres.* *f*

*con grazia.*  
whispered of love, the plan - et..... Brightly flashing, As we gazed, was lost to  
whispered of love, the plan - et..... Brightly flashing, As we gazed, was lost to



*a tempo.**f*

view.

Ah!.....

my own..... love, oh! dearest

view. Oh dear - est

love!

Ah!.....

my own..... love.

*a tempo.*

love, my own, my dear - est.

Ah!..... yes,

Ah! my

my own, my dear - est,

Ah!..... yes, thou'rt my own love,

*rall. a piacere.**sf**sf*

own love, yes, all my own.....

yes, all my own.....

*col canto.*

## DO I LOVE THEE?

J. WIEGAND. Op. 34.

*Andante quasi allegretto.*

PIANO.

*p*

*fz*

*pp*

*f*

*f*

*f rall.* *a tempo e forte.* *p*

*rall.* *f* *a tempo.* *p*

Do I love thee? ask the bee If she loves . . . the flow' - ry

lea, Where the ho - ney-suc - kle blows, And the fra - - grant clo - ver

grows? As she an - - swers yes or no; Dar-ling, take . . . my answer



so; . . . As she an - - swers yes or no, . . . Darling, take . . my answer

*f* *p* *rall.*

so; Do I love thee? Ask the

*fz* *p* *pp* *p dolce.*

bird . . When her ma - - tin song is heard, If she loves . . the sky so

*f* *poco a*

fair? Flee - cy cloud, . . and li - quid air? . . . As she an - - swers yes or

*poco. ac* *cel - le - - ran - - do.* *f* *rall.* *a tempo.*

*poco. ac* *cel - le - - ran - - do.* *rall.* *f* *a tempo.*

no, Darling, take . . . my answer so; . . . As she an - - swers yes or

*p* *f*

no, . . . . Dar - ling, take . . . . my answer so . . .

*p* *calando.* *fz*

*p*

*pp* *slower. con espressione.*

Do I love thee? Ask the flow - er If she loves . . the ver-nal

*meno mosso.* *mf*



*crescendo.* *calando.*

shower, Or the kiss - es of the sun, Or the dew when day is

*calando.*

*rall.* *f* *tempo 1mo.* *p*

done! As she an - - swers yes or no, Darling, take . . . my an - swer

*rall.* *f a tempo.* *f tempo 1mo.* *p*

*ff*

so . . . As she an - swers yes or no, . . Darling, take . . . my answer so.

*ff* *Sva*

*p* *calando.* *pp* *morendo.*

## THE LOVER AND THE BIRD.

P. D. GUGLIELMO.

*Allegretto non troppo.*

*f. dolce.*

1. Oh! sing, sing on, sweet - ly to cheer me, Bird thy mu - sic  
 2. Oh! sing, sing on, e'en to de - ceive me, Bird with vi - sions

sol-ace will bring, Thou wilt not fly, Why shouldst thou fear me?  
 glitt'-ring and vain, Vain flatt' - ring hopes; Oh! do not leave me,



Sing of love, of love on - ly sing; Those hon - ied notes of thine,  
Sing of love, of love on - ly sing; Soon from my dreams shall I

Thro' me are thrill - ing, This heart, long de - sponding, with pleas - ure fill - ing,  
Wa - ken to sor - row, To - day give me rap - ture, I'll weep to - mor - row,

*rall.*  
*colla voce.*

*a tempo.*  
Oh! sing, sing on, sweet - ly to cheer me, Sing of love, of  
Oh! sing, sing on, e'en to de - ceive me,

*p* *mf*

love on - ly sing, Sing, Sing,

*tempo.*  
*marc.* *8va*

*ad lib imitatingly.**rall.*

*ad lib.* *8va.* *8va.* *8va. tr.* *rall.*

Ah! Ah! Ah! Ah!

*Larghetto sostenuto. portando con forza e passione.*

*8va.* *ff* *dim.*

Ah! ah! ah! Ah! songster pi - ty me, Why can I nev - er

*portando.**Tempo 1. 1st.*

*ff sempre.* *p*

sing a song of rap - ture like thee?

*2nd.*

thee?

*rall.* *ff*



## O SWALLOW, HAPPY SWALLOW.

Two Part Song.

F. KUCKEN.

*Allegretto.*

*schertz.*

*sf*

*p*

1. Sing welcome to the swal - low, He news of summer brings, A - cross the sea, a -  
 2. Ye lit - tle play - ful lamb - kins, Ye here can safe - ly stay; Ye fear no harm, with

3. Fare - well then to the swal - low, He skims a - long the plain, The home he leaves, be -

far comes he With sunshine on his wings.  
 fleece so warm, From Winter's bit - ter day.  
 neath the eaves He soon will seek a - gain.

But when the leaves are fall - ing, No long - er  
 But when the leaves are fall - ing, And na - ked  
 But fast the leaves are fall - ing, He can - not

But when the leaves are fall - ing, No long - er will he stay.  
 But when the leaves are fall - ing, And na - ked is the spray,  
 But fast the leaves are fall - ing, He can - not lin - ger here.

*a tempo.*

will he stay.  
 is the spray.  
 lin - ger here.

He flies a -  
 The swallow  
 When sweet birds

*cres.* *sf* *dim.* *a tempo.*

He flies a - ghist from Win - ter's blast, Far, far a -  
 The swal - low flies to bright - er skies, Far far a -  
 When sweet birds sing in ear - ly spring, A - gain he

ghost flies, from Winter's blast, He flies a - ghist.  
 sing, To brighter skies Far, far, a - way.  
 in ear - ly spring, He will ap - pear.

way, Far, far..... a - way,  
 way, Far, far..... a - way,  
 will, He will ..... ap - pear,

*f* *f* *Ped* *b* *p*

From Winter's blast, He flies a - ghist, from Winter's blast he flies a - way, Far, far a -  
 The swal - low flies to bright - er skies, The swallow flies to bright - er skies, Far, far a -  
 When sweet birds sing in ear - ly spring, When sweet birds sing in ear - ly spring, He will ap -



he flies a - way, far, far a - way, far,.....  
 far, far a - way, far, far a - way, far,.....  
 he will ap - pear, he will ap - pear, He .....

way, From win - ter's blast, He flies a - ghaſt, from win - ter's  
 way, The ſwal - low flies To bright - er ſkies the ſwal - low  
 pear, He will ap - pear, When ſweet birds ſing in ear - ly

... .. a - way, From ... .. Win - ter's blaſt He .....  
 ... .. a - way, To .. .. bright - er ſkies He .....  
 will .. .. ap - pear, He ..... will ap - pear, He .....

blaſt He flies a - ghaſt, far, far a - way. From ... .. Win - ter's blaſt He .....  
 flies to bright - er ſkies, Far, far, a - way. To ..... bright - er ſkies He .....  
 ſpring, a - gain, a - gain he will ap - pear. He ..... will ap - pear, He .....

*legato.*

... .. flies a - ghaſt, Far, far a - way.  
 ... .. flies a - way, Far, far a - way.  
 ... .. will a - pear, In ear - ly ſpring.

*dim.*

*8va*

*pp* *Ped* *dim.*

## 'TIS NOT TRUE.

Translated and adapted by THEODORE T. BARKER.

Composed by TITO MATTEI.

*Andante.*

*p*

Is't not true? When be - side thee I re -

clined, And dis - coursed to thee of love, Dost thou still re - call to

*p*

mind All our throb - bing hearts did prove?



When be - side thee I reclined,

And dis - coursed to thee of love, Ah!

no, 'tis not true! Ah! no, No, 'tis not true! no, no.

*p* *piu mosso.* ac - - cel - - le - - ran - - do. *cres.*  
Dost thou still re - call to mind,

*p* ac - - cel - - le - - ran - - do. *cres.*

*stent.* *dim.* *rall.* *p*

All..... our beating hearts then..... did prove?

*rit.* *dim.* *rall.* *p*

*Tempo 1.*

*p*

*rall.* *a tempo.*

No 'tis not true! Ah! Dost re - mem - ber? thou did'st say, I will

*p rall.* *p*

*cres.*

love thee thro' life as now? But 'twas false - hood thee did



sway, From the heart ne'er came the vow!

Dost re - mem - ber, thou did'st say?

Thee I'll love thro' life as now? Ah!

No, 'tis not true! Ah! no, No, 'tis not true! no, no.

*p* *Piu mosso.* ac - - cel - - le - - ran - - do. *cres.*

Ah! 'twas false - hood thee did sway.....

*stent.* *dim.* *rall.* *p*

'Twas..... not the heart that spoke..... the vow.

*rit.* *dim.* *rall.* *pp*

*p* *f*

No, 'tis not true! No, no, not true! .....



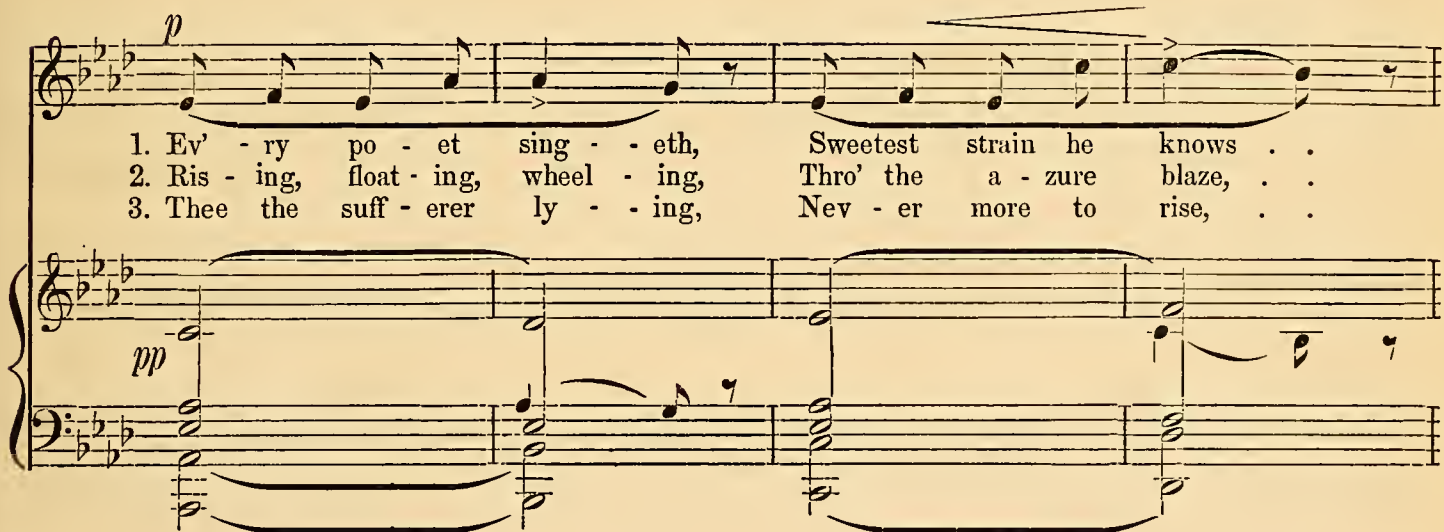
# THE SWALLOW.

The Words from "THE AFTERGLOW."

The Music by CIRO PINSUTI.

*Andante moderato.*

PIANO.



1. Ev' - ry po - et sing - - eth, Sweetest strain he knows . .  
 2. Ris - ing, float - ing, wheel - ing, Thro' the a - zure blaze, . .  
 3. Thee the suff - erer ly - - ing, Nev - er more to rise, . .

*cres.*

*f*

*dim.*

*p*

*p*

To the bird that bring - - eth Back the sum - mer rose; His  
 Like a sum - mer feel - - ing Flash'd from o - - ther days;  
 Bless - es in thy fly - - ing With his fad - ing eyes;



heart's bell he ring - eth, His best song he sing - eth, To the bird that  
Old de - lights re - veal - ing, Present sor - rows heal - ing, Flow - ery hopes re -  
Tho' his heart be dy - ing, Soft - er in its sigh - ing, As he sees thee

bring - eth Back the sum - mer rose.....  
veal - ing, Bloom of bright - er days.....  
fly - ing, Near - er Par - a - dise!.....

Swal - low, swal - low, wel - come Swal - low, Veer - ing  
2. Cir - cling  
3. Bless - ing

o - ver holt, o - ver holt, and hol - low, Swal - low, swal - low,  
ev' - ry holt, ev' - ry holt,



wel - come swal - low, *cres.* Veer - ing o - ver *rit.* holt . . and

2. Circ - ing ev' - ry

3. Bless - ing

*leggiro.* *rit. col canto.*

*1st & 2d times. a tempo.*

hol - - - low.

*p* *a tempo.*

*leggiro.* *p*

*p last time.*

hol - - - low!

*p* *pp*

## FLY FORTH, O GENTLE DOVE.

## SONG.

Poetry by F. E. WEATHERLY, B. A.

Music by CIRO PINSUTI.

*Andante grazioso.*

*p*

1. I sent a let - ter to my love, Made  
2. And when beneath her bow'r thou art, And

*dim.* *p* *p*

bright with lov - ing words and sweet, I gave it to a ten - der dove, To  
seest her lean - ing from a - bove, Fly up - ward straight in - to her heart, And

*rall.* *con grazia.*

car - ry to my darling's feet, Fly forth, O gentle dove, I  
nes - tle in the warmth thereof. My love will love thee for my

*un poco rall.* *a tempo.* *p*



cried, Spread westward, spread thy pinions fleet, O'er hills, and woods and meadows wide, And  
sake, And give thee welcome, hap-py dove! Then westward swift thy journey take, And

*cres. rall. cres. dim.*  
bear my let-ter to my sweet!..... to my  
bear my let-ter to my love!..... to my

*f con anima. rall. 1*  
sweet! Fly forth, O gentle dove, I cried, And bear my let-ter to my sweet!  
love! Then westward swift thy journey take, And bear my let-ter to my love!

*molto. rall. 2*  
bear my let-ter to my sweet!  
bear my let-ter to my love!

*col canto. sf leggiere brillante. p*

# MAID OF ATHENS.

Words by LORD BYRON.

Music by HENRY R. ALLEN.

*Andante con molto espressione.*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody marked *dolce.* and a bass clef staff with a harmonic accompaniment marked *sf*. The second system continues the accompaniment, marked with *cres.*, *dim.*, *p*, and *pp* dynamics, and includes a final *sf* marking.

The first system of the vocal section shows the melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: 1. Maid of Athens, ere we part, . . . Give, oh, give me back my heart! . . . 3. Maid of Athens, I am gone; . . . Think of me, sweet, when a - lone, . . .

The second system of the vocal section continues the melody and accompaniment. The lyrics are: Or since that has left my breast, . . . Keep it now, and take the rest! . . . Tho' I fly to Is - tam-bol, . . . A - thens holds my heart and soul, . . .



*piu lento.**con tenerezza.*

Hear my vow, be-fore I go, Hear my vow, be - fore I go, My life, . . . . I love thee, My  
 Can I cease to love thee? no? Can I cease to love thee? no! My life, . . . . I love thee, My

*col canto.**pp**rall.**p a tempo.**f Ped.\* Ped.\* Ped.\* Ped.\**

dear - est life, I love thee, Hear my vow, before I go, My  
 dear - est life, I love thee, Can I cease to love thee? no! My

*secondo la voce al fine.**sf**sf*

life, . . . . I love but thee.

*Fine.**mf cres. - - - - dim. p*Ending for  
3d verse.

2d verse.

*a tempo.**sf**pp*

2. By those tresses un - con-fin'd, . . . Wooed by each Æ - ge - an wind, . . . .

By those lids whose jet - ty fringe, . . . Kiss thy soft cheeks' blooming tinge, . . .  
Can I cease to love thee? no! . . . Can I cease to love thee? no! . . .

*piu lento.*

By those wild eyes like the roe, Hear my vow, be-fore I go, My  
Can I cease to love thee? no! Hear my vow, be-fore I go, My

*brillante.* *p* *rall.*

*con tenerezza.*

life, . . . I love thee, My dear - est life, I love thee,

*p a tempo.*

*D.C. al f.*

Hear my vow, before I go, My life, . . . I love but thee.

*sf* *sf* *a tempo.*

*secondo la voce al fine.*



# BREAK, BREAK AT THE FOOT OF THY CRAGS, O SEA.

Poetry by TENNYSON.

Music by F. BOOTT.

Break, break, break . . . at the

Break, break, break . . . on thy

*Andantino.*

*p*

*sf*

foot of thy crags, O sea! . . . Break, break, break . . . at the

cold grey stones, O sea! . . . Break, break, break . . . on thy

*sf*

foot of thy crags, O sea! . . . But the ten - der grace of a day that is dead, Will

cold grey stones, O sea! . . . And I would that my tongue could ut - - ter, The

nev - er come back to me, . . Will nev - er come back to me.

thoughts that a - rise in me, . . . The thoughts that a-rise in me.

*Fine.*

*piu mosso.*

Oh well for the fish - er - man's boy,      That he shouts with his sis - ter at

play!                    **O** well for the    sai - lor lad,                    That he sings in    his boat on the

mf



bay! And the state - ly ships go on, To their ha - ven un - der the

*cres.*

hill; . . . But . . . O for the touch of a van - - ish'd hand, And the

*rall.* *p* *a tempo.* *sf*

sound of a voice that is still! But O for the touch of a

*cres.*

*Dal Segno.* 

van - - ish'd hand, And the sound of a voice that is still!

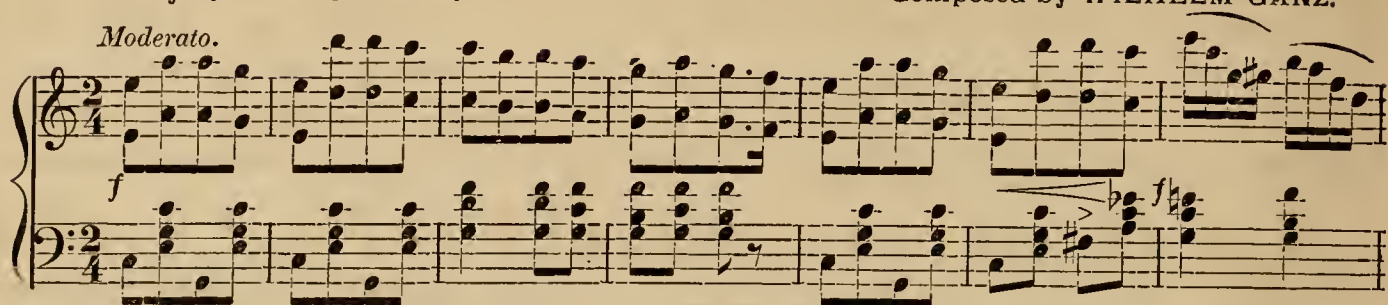
*rall.* *tempo primo.*

*f* *p dim.* *p*

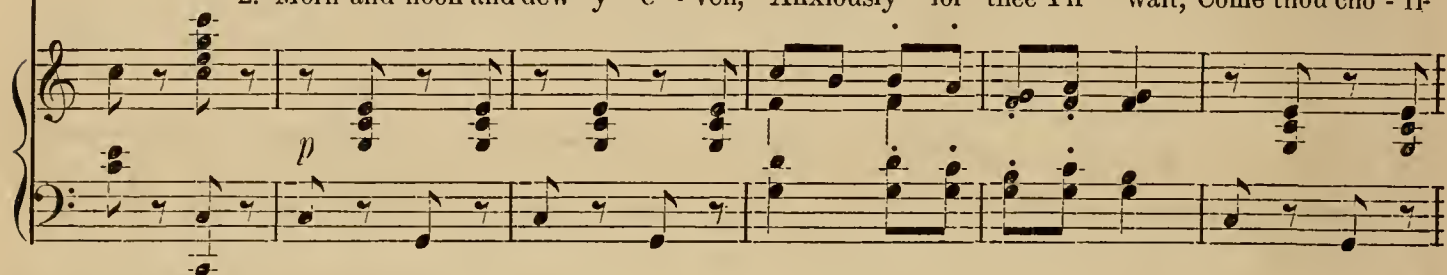
## SING, SWEET BIRD.

Written by L. M. THORNTON.

Composed by WILHELM GANZ.

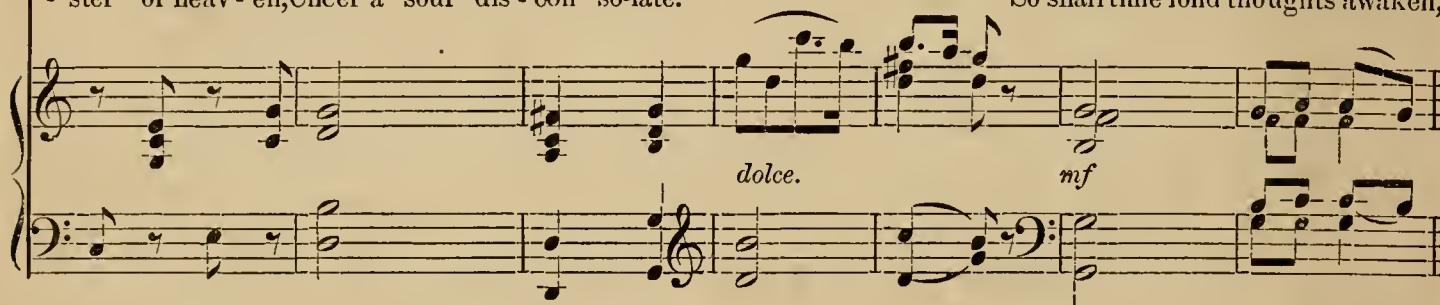
*Moderato.*

1. Sing, sweet bird, and chase my sorrow, Let me lis - ten to thy strain; From thy warblings  
 2. Morn and noon and dew - y e - ven, Anxiously for thee I'll wait; Come thou cho - ri-

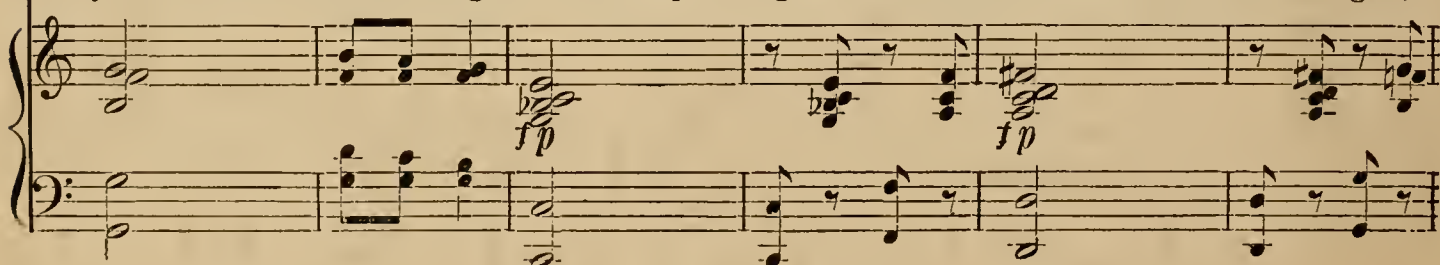
*poco ritenuto.*

I can bor - row That which bids me hope again.  
 - ster of heav - en, Cheer a soul dis - con - so - late.

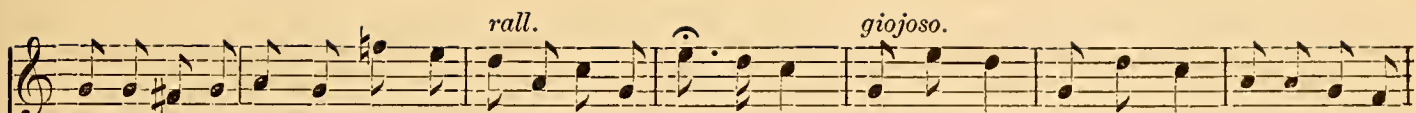
Hover still around his dwelling,  
 So shall time fond thoughts awaken,

*cres.**cres.*

There is pleasure where thou art; While thy tale of love thou'rt telling, Say—who can be sad at heart,  
 Joy once more shall live and reign, And the harp so long for - sa - ken, Yield its dul - cet notes a - gain,







While thy tale of love thou'rt telling, Say who can be sad at heart? Sing, sweet bird, Sing, sweet bird, Let me lis-ten



to thy strain; Sing, sweet bird, Sing, sweet bird, Let me lis-ten to thy strain. Ah! . . sing, sweet



*cres.* *f*

.. sing, sweet bird, Ah! .. sing, sweet bird, Ah! .. sing, sweet bird, Ah! sing, sweet bird.

*cres.* *f*

*Lento. tr 2d time.* *tr*

Sing, sweet bird, Sing, sweet bird, Let me lis - ten,

*p* *Lento. p* *p*

*f* *facel.* *tr*

let me lis - ten to thy strain, Ah! . . . to thy

*mf* *f* *f*



L'Istesso Tempo.

*f grazioso*

strain. Ah! . . sing, sweet bird, Ah! . . sing, sweet bird, . . . . .

L'Istesso Tempo.

*f**p**poco rallent.  
colla voce.**dolce. p*

. . . sing, sweet bird, Ah! . . . . sing, sweet bird, Ah! . . . . sing, sweet

*colla voce.**cres.*

bird, Ah! . . . . sing, sweet bird, Ah! sing, Ah! sing, sweet bird.



## WEARY.

Words by FLORENCE L. CARTER.

Music by VIRGINIA GABRIEL.

*Andante non troppo.*

*p*

*f* *p*

1. Wea-ry of liv-ing, so wea-ry, Longing to lie down and die,..... To  
 2. Wea-ry, so wea-ry of wait-ing, Waiting for sym-pa-thy sweet,..... For  
 3. Ti-red, so ti-red of drifting, A-down the dark stream of life,.....

*cres.*

find for the sad heart and dreary, The end of the pil-grim-age nigh.....  
 something to love, and to love me, And pleasures that are not so fleet..... For a  
 Ti-red of breasting the billows, The billows of toil and of strife.....



Wea-ry, so wea-ry of wish-ing, For a form that has gone from my sight,..... For a  
hand to be laid on my fore-head, A glimpse of the golden brown hair,..... For a  
Wishing and waiting so sad-ly, For love that was sweetest and best,.....

*p*  
voice that is hush'd to me ev-er, For eyes that to me were so  
step that to me was sweet mu-sic, And a brow that was no-ble and  
Will-ing to die, oh! so glad-ly, If that would bring qui-et and

bright.  
fair.  
rest.

1 & 2. 3.

## I AM CONTENT.

Poetry by CLARIBEL.

Music by C. H. SAINTON.

*Andantino.* *Andante ad lib.*

I am content, I am content,

*Tempo 1o.*

I am content to be dwelling in shadow, If on - ly the sun-light may sweep o-ver thee ;  
I am content if the shadow fall o'er me, If rain-bow of prom-ise shine clear - er for thee ;

I am content, tho' the thorns be around me, If on - ly the ro - ses be show-er'd on thee.  
I am content, tho' the cas-ket be empty, If on - ly the jew - el have fall - en on thee.



I am content, tho' the northwind be cruel, If sweet southern breezes be comforting thee;  
I am content with the des - o-late valley, If on - ly the songbirds are sing-ing to thee;

*mf*

I am content to a - bide in the darkness, If on - ly the starlight shine brighter for thee.  
I am content to drink drops of enjoy - ment, If on - ly the fountain fall freely for thee.

*cres. f dim. p p*

*D.C.*

*Tempo 1o.*

I am content to be dwelling in shadow, If only the sunlight may sweep over thee; I am content, tho' the

*f*

thorns be around me, If on - ly the ros - es be shower'd on thee.

*riten.*

# I LOVE MY LOVE.

Words by CH. MACKAY.

Music by CIRO PINSUTI.

*Allegretto moderato.*

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes. Dynamics include *f* (forte) and *p* (piano). A triplet of eighth notes appears in the right hand near the end of the introduction.

*Moderato.*

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes triplet figures in the right hand and sustained chords in the left hand. Dynamics include *p* (piano).

1. What is the meaning of the song. That  
 2. What is the meaning of thy thought, O  
 3. O happy words! at beauty's feet, We

The second system continues the vocal melody and piano accompaniment. The piano part features more complex rhythmic patterns and sustained chords. Dynamics include *p* (piano).

rings so clear and loud? Thou night-in - gale a - mid the copse, Thou  
 maid - en fair and young? There is such pleas - ure in thine eyes, Such  
 sing them ere our prime. And when the ear - ly sum - mer pass, And



*cres.* *p e leggiero.*

lark a - bove the cloud? Thou lark a - bove the cloud? What says thy song, thou  
mu - sic on thy tongue; Such mu - sic on thy tongue; There is such glo - ry  
care comes on with time, And care comes on with time. Still be it ours, in

*un poco cres.* *p* *molto leggiero.*

*rf*

joy-ous thrush, Up in the wal-nut tree? What says thy song, thou joyous thrush, Up  
on thy face, What can the meaning be? There is such glo - ry on thy face, What  
Care's despise. To join in cho-rus free, Still be it ours, in Care's despise, To

*un poco. rf*

*cres.* *p riten.* *f*

in the wal - nut tree? What says thy song? What says thy song?....  
can the meaning be? O maid-en fair! O maid - en fair!  
join in cho - rus free, The hap-py words! The hap - py words!

*cres.* *p* *ritando la voce.*

*piu mosso moderato.*

*dim.* *p* *f*

"I love my love, I

*p* *f*

love my love, because I know my love loves me," I love my love, I love my love, be-

*rall.* *f* *1st & 2d.*

cause I know my love loves me."

*col canto.* *f* *f a tempo.*

*3d.*

me."

*a tempo.* *sf*



# BRIDE BELLS.

Words by FRED. E. WEATHERBY. B. A.

Music by JOSEPH L. ROECKEL.

*Allegretto.*

1. Maid  
3. A

*mf marcato.*

El - sie roams by lane and lea, Her heart beats low and sad, Her tho'ts are far a-  
year by seas, A year by lands, A year since then has died. And El - sie at the

way at sea, With her bon - nie sai - lor lad, With her bon - nie sai - lor lad. But  
al - tar stands, Her sai - lor at her side, Her sai - lor at her side, While

*Kling, lang, ling, She seems to hear her bride bells ring, Kling, lang, ling, Kling, lang, ling, Their bon-nie bride bells gai-ly ring, Kling, lang, ling,*

*Marcato.*

*pp* *Kling, lang, ling, . . . She seems to hear her bride bells ring, her Kling, lang, ling, . . . Their bon-nie bride bells gai-ly ring, their*

*una corda. tre corda. cres. f 1st.*

*bride bells ring! 2. That*

*marcato. Fine.*

*piu lento. night her lov-er's good ship rode The fu-rious Bis-cay*

*mf piu lento.*



foam, And as the stream - ing deck he trod, He

*espressivo.* *molto rit.*

thought of her at home, He thought of her at

*molto rit colla parte.*

*dim. p. tempo 1mo.* *mf*

home ; While *Kling, lang, ling,* He seem'd to hear his home bells ring ! *Kling lang,*

*dim. p. tempo 1mo.* *mf*

*pp* *f*

*ling, Kling, lang, ling, . . .* He seem'd to hear his home bells ring, his home bells ring !

*pp una corda. tre corde. f*

# LOOKING BACK.

Words by LOUISA GRAY.

Music by ARTHUR S. SULLIVAN.

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *p* (piano). The piece concludes with a repeat sign.

First vocal entry and piano accompaniment. The vocal line begins with two verses. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

1. I heard a voice long years a - go, A voice so wondrous sweet and low, That  
 2. But ere our sum - mer pass'd a - way, That gen-tle voice was hush'd for aye, I

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a crescendo and a diminuendo.

trembling tears un - bid-den rose From the depths of love's re - pose,..... It  
 watch'd my love's last smile, and knew, How well the angels lov'd her too,... ..... Then

Third vocal entry and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment includes a piano dynamic.

float - ed thro' my dreams at night. And made the darkest day seem bright, It  
 si - lent but with blind-ing tears, I gathered all the love of years, And



*rall.*

whisper'd to my heart, "My love," And nestling there, forgot to rove.  
laid it with my dream of old, Where all I lov'd slept white and cold.

*rall.*

*Un poco piu lento e con molto tenerezza.*

O my love I lov'd her so, My love that lov'd me years a - go, O..... my

*p* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

love..... O..... my love, O my love I loved her so, My

*f* *cres.* *f*

*tres largement.*

love..... that lov'd me years a - go.

*colla voce.* *ff* *dim.*

## LITTLE MAID OF ARCADEE.

Words by W. S. GILBERT.

Music by ARTHUR S. SULLIVAN.

*Allegretto moderato.*

Little maid of Ar - ca -

- dee, Sat on Cousin Robin's knee, . . . Thought in face and form and limb,

No - bo - dy could e - qual him. He was rich, and she was fair, Truth, they made a

pret - ty pair, Hap - py lit - tle maiden, she! Happy maid of Ar - ca - dee!

*mf a tempo.* *cres.* *riten.* *mf a tempo.* *cres.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto moderato.' The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody with the lyrics '- dee, Sat on Cousin Robin's knee, . . . Thought in face and form and limb,'. The third system continues with 'No - bo - dy could e - qual him. He was rich, and she was fair, Truth, they made a'. The fourth system concludes with 'pret - ty pair, Hap - py lit - tle maiden, she! Happy maid of Ar - ca - dee!'. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). Performance instructions include 'Allegretto moderato.', 'riten.' (ritardando), and 'cres.' (crescendo). The piano part features various chordal textures and melodic lines in both hands.



*rall.*

Happy little maiden, she, Happy maid of Ar-ca-dee! Happy maid of Ar - ca-dee!

*rall. colla voce. cres. mf*

Moments sped as moments will, Rap-id - ly e - nough; un-til

Af - ter, say, a month or two, Rob-in did as Rob - ins do. Fickle as the month of

*f*

*p*

May, Jilted her and ran a - way! Wretched lit-tle maiden, she! Doleful maid of Arcadee!

*rall. e dim.*

Doleful maid of Ar - ca - dee! To her lit-tle homeshe crept, There she sat her down and wept,

*p*

*rall. e dim.*

*riten. a tempo.*

Maid-en wept as maidens will, Grew so thin and pale and ill, Till an - oth - er came to woo,

*riten. a tempo.*

*cres.* *f animato.* *cres.*

Then again the roses grew; Happy lit-tle maiden, she! Happy maid of Ar - ca - dee!

*cres.* *colla voce.* *f a tempo.* *cres.*

*rall.* *f*

Happy lit-tle maiden, she! Happy maid of Arcadee! Happy maid of Arca-dee!

*rall.* *f colla voce.* *ff*



## SING, BIRDIE SING.

Words by ZEILA.

Music by WILHELM GANZ.

*Allegro vivo.*

1. Sing, birdie sing, and let thy song Be of this earth so  
 2. Sing, birdie sing, where the moun-tains glow, With blushes to meet day's

bright, so... bright; Sing bir - die, sing ..... thy notes pro - long, ..... Till  
 king, day's king. Sing bir - die, sing where the wa - ters flow, ..... And

*dim. poco rall.*

day glides in - to night, Till day glides in - to night. Be  
murm'ring praises ring, And murm'ring praises ring.

*a tempo.*

*p* *poco rall.*

bir - die thy lays in sweet na - - ture's praise,... Sing, bir-die

*p* *sfz* *acce*

le - - - ran - - do. *ritard.*

sing, sing, birdie sing, sing, bir - die sing,..... bir - die

*sfz* *sfz* *p* *ritard.*

*a tempo.*

sing, sing... sing,..... sing,..... bir - die sing, sing,..... sing,..... sing,.....

*f* *p*

*a tempo.* *p*



..... bir-die sing, sing,..... sing, ..... sing,.....birdie sing,

*mf*

*p poco meno mosso.*  
Sing bir-die sing, till time's no more, Sing un - til thy

*poco meno mosso.*  
*p*

little life ends; Thou nev - er canst give to na - ture's store, Meet

*p*

*rall.*

praise for the gifts, for the gifts she sends. Be

*a tempo.*

*rall.*

bir - die thy lays in sweet na - - ture's praise,... Sing, bir-die

*acce - -*

*sfz*

or

la - - - ran - do.

sing, sing birdie sing, sing bir - die, sing..... bir - die

*ritard.*

*sfz* *sfz* *p*



*a tempo. f*

sing. sing,..... sing,..... sing ..... bird - die sing, sing,.....

*a tempo.*

*f* *p*

..... sing, ..... sing,..... bir - die sing, sing,..... sing,..... sing, .....

*f* *p*

..... birdie sing.

*f* *ff*

ROSE-MARIE.

F. E. WEATHERLEY.

J. L. MOLLOY.

*Moderato.*

*Moderato.*

The first system of the musical score for 'Liedchen' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (p) dynamic marking. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lower staff is in bass clef with the same key signature and time signature. It features a simple accompaniment of quarter and eighth notes. The system concludes with a 'rall.' (rallentando) marking above the final notes and a 'Ped.' (pedal) marking below the final notes, followed by an asterisk (\*).

O - ver the hills and far a - way, In a village by the sea, A

small sweet rose of a maid-en dwells Who is dear, so dear to me, With

lov - ing lips and true gray eyes, I call her my Rose - Ma - rie.



O - ver the hills and far a - way, dwells my love, my Rose - Marie.

*Moderato.*

*p* *rall.* *Ped.* \*

O - ver the hills and far a - way, Fly bonny bird, fly to the sea,

Blow soft and kind, O west - ern wind, Speak to my love, my love of me, O

*p*

west - ern wind, O happy bird, Speak! speak to my love of me.

O - ver the hills and far a - way, Fly bonny bird to Rose - Ma-rie.

*mp*  
O - ver the hills and far a - way,

To the vil - lage by the sea, I come to bring my



bride from the west, To bring home my sweet to me, O

leave thy home be - side the foam, Come, come sweet

love to me..... O - ver the hills and far a - way,

Come to me, come my Rose - - Ma - rie.

*colla voce.* *pp* *ppp*

## SWEET AND LOW.

Written by ALFRED TENNYSON.

Composed by J. BARNBY.

*mp* *Larghetto.*

SOPRANO. 1. Sweet and low, Sweet and low, Wind of the wes - tern sea,

ALTO.

TENOR. 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon.

BASS.

ACCOM'NT.

Low, low, breathe and blow, Wind of the wes - tern sea. O - ver the roll - ing

O - - ver the  
Fa - - ther will

Rest, rest, on mother's breast, Fa - ther will come to thee soon. Fa - ther will come to his



*pp* *f*  
 wa - ters go. Come from the dy - ing moon and blow, Blow him a - gain to  
*pp* *f*  
 wa - ters go. Come from the moon and blow,  
 come to his babe. Sil - ver sails, all out of the west,  
*pp* *f*  
 babe in the nest. Sil - - ver sails all out of the west, Un - der the sil - ver  
*pp* *f*  
 wa - ters go. Come from the moon and blow, Blow him a - gain to  
 babe in the nest. Sil - ver sails out of the west, Un - der the sil - ver

*p* *rall. e dim.* *pp*  
 me, While my lit - tle one, while my pret - ty one, sleeps.  
*p* *rall. e dim.* *pp*  
 moon. Sleep, my lit - tle one, sleep, my pret - ty one, sleep.  
*p* *rall. e dim.* *pp*  
 me.  
 moon.

## THE BELLS OF ABERDOVEY.

"WELSH MELODY."

Eng. words by WALTER MAYNARD.

Accomp. by BRINLEY RICHARDS.

*Moderato.*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes in a treble clef, while the left hand plays chords and single notes in a bass clef. Dynamics include *f* (forte) and *p* (piano).

1. In the peace - ful ev'n - ing time, Oft I lis - - ten to the chime ;  
 2. When at morn I used to hear, O'er the hills, their voi - ces clear ;

The piano accompaniment for the first two lines of the song. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *p* (piano).

To the dul - cet, ring - ing rhyme, Of the bells of A - ber - do - vey, One, two, three, four,  
 They would then my young heart cheer, Those sweet bells of A - ber - do - vey, One, two, three, four,

The piano accompaniment for the third line of the song. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *rall.* (rallentando), *a tempo.* (return to tempo), and *cres.* (crescendo). A *Ped* (pedal) marking is present at the end of the line.

Hark ! they ring ! Ah ! long-lost thoughts to me they bring, Those sweet bells of A - ber - do - vey,  
 they did sound, And then the e - choes would re-sound, To the bells of A - ber - do - vey,

The piano accompaniment for the fourth line of the song. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *rall.* (rallentando), *a tempo.* (return to tempo), *f* (forte), *p* (piano), and *cres.* (crescendo). A *Ped* (pedal) marking is present at the end of the line.



I first heard them years a - go, When care - less and light-heart - ed,  
All their mu - sic seem'd to me, Full of loud mirth and pleas - ure,

I thought not of com - ing woe, Nor of bright days de - part - ed,  
And I sang right mer - ri - ly, To its me - lo - dious mea - sure,

Now those hours are past and gone, "When the strife of life is done, Peace is found in Heav'n a-lone," Say the

bells of A - ber - do - vey.

## SING, SMILE, SLEEP!

Poetry by VICTOR HUGO.

Music by CH. GOUNOD.

Arranged by S. BEHRENS.

*p* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

- |   |                    |
|---|--------------------|
| 1. When thy voice 'neath the moon's bright beams  | I do hear,.....    |
| 2. The smile on thy lips gives love's gleam,      | to thine eye,..... |
| 3. As calm in mine arms thou dost re - pose,..... |                    |

'Tis my soul's ..... deepest tho't that in me - lo - dy, mel - o - dy flows,.....  
 Prom - ise of..... .. bliss and truth in both age and youth,.....  
 Oft mur - - mur'd in dreams my name..... I do hear.....

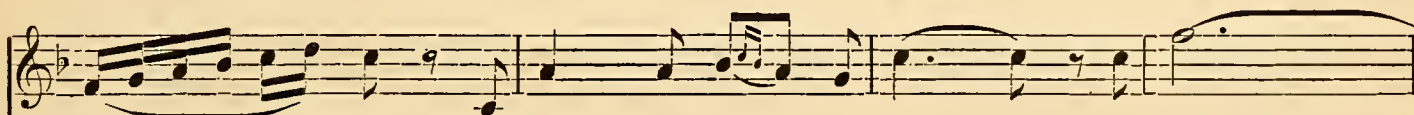




Joy smiles as in youth, fad - ed hope, fad - ed hope a - gain grows,.....  
 And my melt - ing heart pre - pares for the sky,.....  
 On thy beauties I gaze, press thy lips, thy lips of rose,.....



..... Ah!..... then sing, then sing my  
 ..... Ah!.... then smile, oh smile my  
 ..... Ah!.... oh sleep, oh sleep my



love, my love, sing till the stars ap - pear, then sing,.....  
 love, my love, oh smile thy smile of truth, then smile,.....  
 love, oh sleep, oh sleep, sleep with - out fear, oh sleep.. ..



*dim.* *p* 1 & 2

My love, my love 'till the stars ap - pear. Oh sing my.....  
 My love oh smile thy smile of truth, Oh smile my.....  
 My love oh sleep, oh sleep my love, Oh

love 'till stars ap - pear.....  
 love thy smile of truth.....

*last time.*

sleep my love oh sleep, sleep with - out

fear.....



## PALM-BRANCHES.

Translated and adapted by  
THEODORE T. BARKER.

Music by J. FAURE.

*Andante maestoso.*

The piano introduction consists of two systems of music. The first system begins with a treble clef and a bass clef, both in the key of B-flat major (two flats). The time signature is common time (C). The music starts with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand plays a triplet of eighth notes. The second system continues the melody and accompaniment, featuring more triplet figures in the left hand and a crescendo leading to a piano (p) dynamic.

The vocal entry begins with a treble clef in B-flat major. The lyrics are: 1. O'er all the way, green palms and blossoms gay, 2. His word goes forth, and people by its might, 3. Sing and rejoice, oh blest Jerusalem. The piano accompaniment starts with a treble clef and a bass clef, both in B-flat major. It features triplet figures in the left hand and a crescendo leading to a piano (p) dynamic.

*For 2d  
Verse.*

The second verse begins with a treble clef in B-flat major. The lyrics are: Are strewn this day in fes-tal pre-pa-ration, Once more re-gain freedom from de-gra-dation, Of all thy sons sing the e-man-ci-pa-tion. The piano accompaniment starts with a treble clef and a bass clef, both in B-flat major. It features triplet figures in the left hand and a crescendo leading to a piano (p) dynamic, followed by a fortissimo (ff) section.

Where Je - sus comes, to wipe our tears a - - way.  
Hu - man - i - ty doth give to each his right.  
Through bound - less love, the Christ of Beth - le - hem.

E'en now the throng to wel - come him pre - pare ;  
While those in dark - ness find re - stored the light,  
Brings faith and hope to thee for - ev - er - more,

*rall.*  
*cres.* *ff* *Slargando.*

*a tempo.*  
Join all and sing His name, de - clare,

*mf*

Let eve - ry voice re - sound with ac - - cla - ma - - tion, Ho -

*p* *cres.* *f*



san - na! praised be the Lord!

*ff*

*slargando.* Bless Him, who cometh to bring us sal - va - *Largo.*

*slargando.* *Largo.*

tion! . . .

*f*

*1st & 2d. last time.*

*p*

# NAZARETH.

Words by HENRY F. CHORLEY.

Music by CHARLES GOUNOD.

*Moderato quasi Andante.*

The musical score is written for a voice and piano. It begins with a treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature has two flats (B-flat major), and the time signature is 6/4. The tempo is marked 'Moderato quasi Andante'. The piano part features a prominent left-hand melody with sustained notes and a more active right-hand accompaniment. The vocal line enters in the second system with the lyrics 'Though poor be the cham - ber, come here, come and a - dore; . . .'. The score continues with two more systems of music, each with corresponding lyrics. Dynamic markings include *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo). The piece concludes with a final vocal phrase and piano accompaniment.

*p*

Though poor be the cham - ber, come here, come and a - dore; . . .

*p*

Lo! the Lord of Hea - - ven Hath to mor - tals giv - - en

*cres.* *dim.* *cres.* *dim.*

Life for e - ver - more, Life for e - ver - more, . . .

*p* *cres.*



Life for e - ver - more.

*p* *cres.* *dim.*

This system contains the first line of music. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment consists of a series of chords in the right hand and a single-note line in the left hand. The dynamics are marked *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo).

*mf*  
Shep - herds, who fold - - ed your flocks be - side you, Tell what was

*p*

This system contains the second line of music. The vocal line continues with a half note Bb4, followed by a half note A4, and then a half note G4. The piano accompaniment continues with chords and a single-note line. The dynamics are marked *mf* (mezzo-forte) and *p* (piano).

told by an - - gel voices near: . . . *f* To you this night . . . is

*f*

This system contains the third line of music. The vocal line continues with a half note F4, followed by a half note E4, and then a half note D4. The piano accompaniment continues with chords and a single-note line. The dynamics are marked *f* (forte).

*p*  
born, He who will guide you Thro' paths of peace to

*dim.* *pp*

This system contains the fourth line of music. The vocal line continues with a half note C4, followed by a half note Bb3, and then a half note A3. The piano accompaniment continues with chords and a single-note line. The dynamics are marked *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

liv ing wa - ters clear. . . . Though poor be the cham - ber, come here, come and a -

*colla voce.*

dore, . . . Lo! the Lord of Hea - ven Hath to mor - tals giv - en

*dim. cres. dim.*

Life for e - ver - more. . . .

*p cres. dim. p*

Kings from a far land, draw near and be - hold Him, Led by the

*p*



beam whose warn - ing bade ye come, . . . Your crowns cast down, . . . with

*tr*

*p* *cres.*

robe roy - al en - fold Him; Your King de - scends to

*pp*

*dim.* *pp* *pp*

earth from bright - er home. . . . Though poor be the cham - ber, come here, come and a -

*pp*

*colla voce.* *rit.* *pp a tempo.*

- dore, . . . Lo! the Lord of Hea - ven Hath to mor - tals giv - en

*dim.* *cres.* *dim.*

*cres.*

Life for e - ver - more. . . . .

*cres.*

Wind to the ce - dars pro - claim the joy - ful sto - ry,

Wave of the sea, . . . the ti - dings bear a - far, . . . The

night is gone! . . . Be - hold, in all its glo - ry, All

*cres* *cen* *do.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



*rit.*

broad and bright ri-ses th'E-ter - - nal morn - ing Star.

*- mol - - to.*

*rit.*

*Ped.* \* *Ped.* \*

*f* *ff*

Though poor be the cham - ber, come here, come and a - dore ; . . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Lo! the Lord of Hea - - ven Hath to mor - tals giv - - en

*dim.*

*cres. rit.*

Life for e - ver-more, Life for e - vermore, . . Life for e - ver-more.

*p* *cres. rit.* *dim.*

## THOUGHT CANNOT REACH THEE.

MOZART.

*Andante con moto.*

*p* *dolce.*

Thought can - not reach thee, Fan - cy not dream; Love! what can

teach thee, Bright, ho - ly theme? Love! what can

teach thee, Bright, ho - ly theme? Blos - - soms are



ly - ing, Pil - lowed in bliss, Zeph - yr a sigh - ing,

Steal - eth to kiss; While they were sleep - ing, Night too had

woo'd, For with her weep - ing They are be - dew'd;

Night soon hath van - ished, Zeph - yr is hush'd; Dew, be thou

ban - ish'd, Morn - ing hath blush'd! Light yields their bloom - ing,

El - o - quent love, Grate - ful per - fum - ing, Breathes they ap -

prove. Thus, should Affection With early fears, Sigh its se - lection In trembling tears; Cast off the

sadness, Woo by a smile! Earth's every glad - ness, Then shall be - guile.



Sought I to teach thee, Ma - gi - cal theme? Love! nought can

reach thee, Save thy own dream, Love! nought can

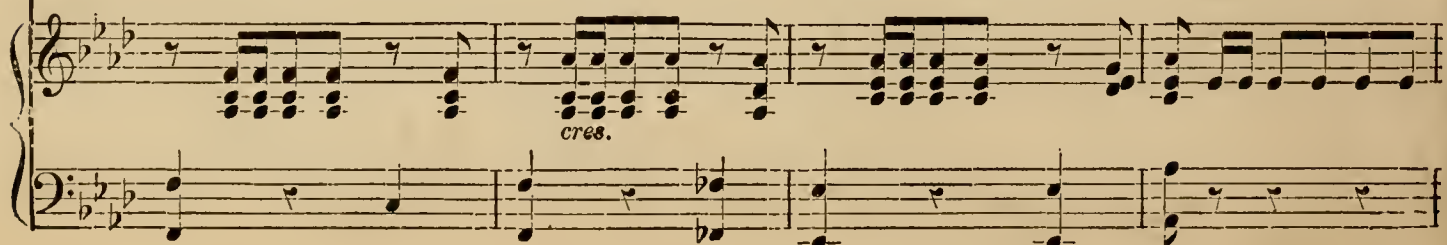
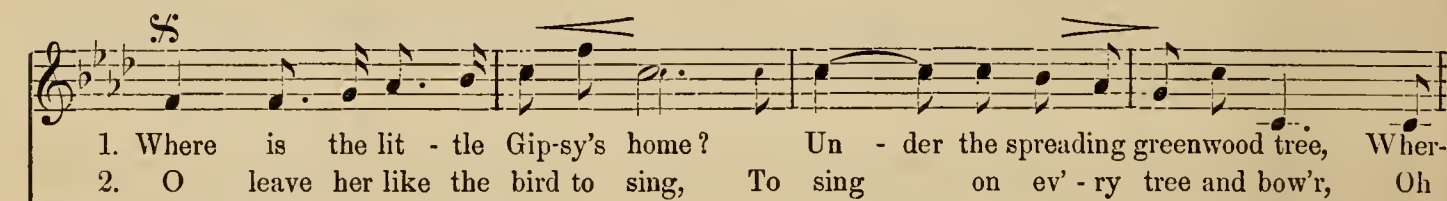
reach thee, Save thy own dream, Love! nought can

reach thee, Save thine own dream.

## ESMERALDA.

Written by ANDREW HALLIDAY, Esq.

Composed by W. C. LEVEY.

*Tempo di Bolero.*



*dolce.* *cres.*

Roaming the wide world o'er, Cross - - ing the deep blue sea, She finds on ev'-ry

*p dolce.*

*Ped* \* *Ped* \*

*cres.*

shore, A home a-mong the free, She finds on ev'-ry

*cres.*

*sempre cres.* *rall.*

shore, A home a-mong the free, Ah! . . . . . Voi -

*cres.* *f* *rall.* *ff*

*f* *dolce.*

la La Gi - ta - na, Voi - la La Gi - ta - na, Es - me - ral - da,

*ff grande.* *p dolce.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped*

*f*

Es - me - ral - da, Es - me - ral - da, Zin - ga - ra, Voi - la, La Gi -

*f*

*Ped* \*

*dolce.*

ta - na, Voi - la, La Gi - ta - na, Es - me - ral - da, Es - me - ral - da,

*p*

*Ped* \* *Ped* \* *Ped* \*

Es - me - ral - da, Zin - ga - ra.

*ff* *f marc.*

*Ped* \* *Ped* \* *Ped* \*

*dim.*

*Ped* \* *Ped* \*



*grazioso dolce.*

The Gip - sy is like the bird, A bird that sings in tree and bow'r, The

*pp grazioso.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

Gip - sy is like the bee, The bee that flits from flow'r to flow'r. . . . She

*cres.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*con amore.*

loves the sun and sky, . . . She loves the song and dance, . . . The

*pp dolce.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*cres.**rall.**ad lib.**a tempo.*

groves of sun - ny Spain, The plains of La Belle France, La Belle France.

*p* *colla voce.* *cres.* *pp a tempo leggiero.*

*leggiere.*

La Voi - la, Gi - ta - na, La Zin - ga - ra,

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

La Voi - la, Gi - ta - na, Zin - ga - ra.

*p* *f* *p*

*Ped* \* *Ped* \*

ra, Oui, Voi-la, La Zin - ga - ra,

*ff* *ff* *Sva*

*Ped* \* *Ped* \*

*difficile.**grande.*

Ah . . . Ah . . . Voi-la, . . .

*facile.*

Ah . . . Voila, La Zin - ga - ra. . . .

*Sva*

*ff* *ff* *ff*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*



## THE BALLAD SINGER.

(WAKING AT EARLY DAY.)

LINLEY.

*Allegretto.*

The piano introduction is in 6/8 time, marked *Allegretto*. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece concludes with a *ritard.* (ritardando) marking.

1. Waking at early day,..... Gai-ly I take my way, Trilling some ancient lay,  
 2. Humble tho' be my fare, Health is a boon I share; Lit-tle I dream of care,

The piano accompaniment for the first two lines is in 6/8 time, marked *p* (piano). It consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

As I stroll a-long, Youthful hearts I cheer, Age delights to hear,  
 As thro' life I go, None my steps mo-lest, If fatigued, op-pressed,

The piano accompaniment continues with the same rhythmic pattern, providing a steady accompaniment for the vocal lines.

*rall.* *tempo.*

Gay and grave draw near,.... While I sing my song.  
 'Neath some tree I rest.....And there for-get my woe.

The final section of the piano accompaniment includes a *rall.* (rallentando) section followed by a *tempo.* (tempo) section. It concludes with a *f* (forte) dynamic and a final chord.

Far..... I've been..... on dis - - tant strand, Where Chris - tian war - riors  
All ..... some kind - - ness show to me, Where e'er I chance to

fell; ..... Ma - - ny a tale ..... of ho - - ly  
roam, ..... Though..... a wand' - - ring life..... I

land To gen - - tle dames..... I tell,..... Waking at ear-ly  
lead, I al - - ways find..... a home,..... Waking at ear-ly

*rall.* *tempo.*

day, ..... Gai - ly I take my way,..... Trilling some an - cient lay,.....



As I stroll a - long, Youthful hearts I cheer, Age delights to hear,

*rall.* Gay and grave draw near,... *tempo.* While I sing my song,..... *piu mosso.* Tra..... la la

la,..... la la la la la la la..... Tra .... la la la..... la la

*rall.* la la la la la la ~ la.... ..

## TENDER AND TRUE, ADIEU!

GASTON LYLE.

*Andante con moto.*

The first system of the musical score is in 6/8 time and E-flat major. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of a right hand with a melody of eighth and sixteenth notes, and a left hand with a steady eighth-note bass line. A piano dynamic marking 'p' is present at the beginning of the piano part.

The second system continues the musical piece. The vocal line includes the word 'He' at the end. The piano accompaniment becomes more active, with the right hand playing a more complex melody and the left hand providing harmonic support. A forte dynamic marking 'f' and the instruction 'Stringendo.' are present.

*Affettuoso.*

The third system features the vocal line with the lyrics: 'stole from its nest in my gold - en hair, A knot of rib - bon blue, He'. The piano accompaniment continues with a steady eighth-note bass line and a more active right hand. The tempo/mood is marked 'Affettuoso.'



*cres.* placed on my hand a jew - el rare, *dim.* And *con moto.* whis - pered soft as he

*mp*

held it there, Ten - - der and true, A -

*p.*

dieu! a - dieu! *appassionato.* Ten - - der and

*p.*

true, A - dieu! a - dieu! a - dieu!

*p*

*Stringendo. dim. rall.*

2. The  
3. They

*Affettuoso.*

almond was bending with blos-soms white, The roses still blushed with the dew; The  
brought my sol - dier home to me, And my knot of rib - bon blue, But the

*cres. dim. con espressione.*

vi - o - let smiled in the glow - ing light, And life was hap-py and hope seem'd bright;  
cru - el wound on his brow was hid By the flag draped over the cof - fin lid;



Ten - - der and true, A - dieu!..... A - dieu!.....

Ten - - der and true, A - dieu!..... a - dieu!..... a -

*Appassionato.*

dieu!

*p*

*f Stringendo, Dim. Rall.*

# BEAUTIFUL BIRD, SING ON.

T. H. HOWE.

The first system of the musical score is for a piano. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music, including a triplet of eighth notes, a half note, and a quarter note. There are dynamic markings of *f* (forte) and *p* (piano). The bass staff begins with a bass clef, a key signature of one sharp, and a 6/8 time signature. It contains several measures of music, including a half note, a quarter note, and an eighth note. There are dynamic markings of *f* and *p*. The system ends with a double bar line.

1. Beautiful bird, in the morning sing, Messenger dear, . . the sunlight to bring, . . .
2. Beautiful bird, in the window sing, Melo - dies rare, . . bright herald of spring, . . .
3. Welcome the morn - ing smile on the hill; Sing o - pen the eyes, . . . then slumbering still, . . .

The second system of the musical score is for a piano. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains several measures of music, including a half note, a quarter note, and an eighth note. There are dynamic markings of *f* and *p*. The bass staff begins with a bass clef, a key signature of one sharp, and a 6/8 time signature. It contains several measures of music, including a half note, a quarter note, and an eighth note. There are dynamic markings of *f* and *p*. The system ends with a double bar line.

While there are sor - rowing hearts to cheer, Beautiful bird, . . . thy mission is clear . . . . .  
 Little bird ren - der for summers to come, Happy the heart, . . . and happy the home. . . . .  
 And when the sha - dows of evening fall, Sing a good night to the lit-tle ones all. . . . .

The third system of the musical score is for a piano. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains several measures of music, including a half note, a quarter note, and an eighth note. There are dynamic markings of *f* and *p*. The bass staff begins with a bass clef, a key signature of one sharp, and a 6/8 time signature. It contains several measures of music, including a half note, a quarter note, and an eighth note. There are dynamic markings of *f* and *p*. The system ends with a double bar line.



Fly while the morning dew sil - vers thy wing,      Bright with the lus - tre of ear - ly spring.  
 Sing at the parting to soft - en the pain,      Sing till the greeting brings joy a - gain,  
 Sing to the ma - ri - ner out on the sea,      Sing of the home he is longing to see,

Singing wherever the dark shadows fall,      One lit - tle song will dis - pel them all. . . .  
 Ev - er keep flying near sorrow and pain,      Sing back the smile to the sad eyes a - gain. . . . Sing  
 When loved ones vanish, and bright hopes decay;      Sing in the wil - low shade so ten - der - ly. . . .

*tempo.*  
 on, . . . . Sing on, . . . . Beau - ti - ful, beau - ti - ful bird, . . . . Sing

on, . . . Sing on . . . Beautiful bird, sing . . .

*f* *8va* *5* *8va* *f* *5* *ff* *Ped.*

on, sing on.

*p* *8va* *pp* *Ped.*

*8va* *Ped.*

*8va* *1 & 2.* *8va.* *3.* *Ped.*



# AULD ROBIN GRAY.

## RECITATIVE.

When the sheep are in the fauld, And a' the kye at  
hame, And all the weary world asleep is gone ; The waes o' my  
heart fall in showers frae my ee, While my gude man sleeps sound by me.

## LENTO.

Young Ja-mie lo'ed me weel, and sought me for his bride; But sav - ing a crown, he had  
My fa-ther could na work, my mith-er could na spin; I toiled day and night, but their

naething else be - side. To make the crown a pound, my Ja - mie gaed to sea, And the  
bread I could na win; Auld Rob maintained them baith, and wi' tears in his e'e, Said,

crown and the pound, they were baith for me. He hadna been a - wa' a  
"Jennie, for their sakes will you mar - ry me?" My heart it said nae, and I

week, but on - ly twa, When my mith - er she fell sick, and the cow was stow'n a-wa'; My  
looked for Ja - mie back; But hard . . blew the winds, and his ship . . was a wrack; His



father brak' his arm, my Ja-mie at the sea, And auld Rob - in Gray came a  
ship it was a wrack! why did - na Jen - nie die? And wherefore was I spared to cry,

court - ing me.  
"Wae is me!"

## 3

My father argued sair; my mither didna speak,  
But she looked in my face till my heart was like to break  
They gied him my hand, but my heart was in the sea;  
And so auld Robin Gray he was gudeman to me.  
I hadna been his wife a week but only four,  
When, mournfu' as I sat on the stane at the door,  
I saw my Jamie's ghaist, I couldna think it he,  
Till he said, "I'm come hame, my love, to marry thee!"

## 4

O, sair, sair did we greet, and mickle did we say,  
Ae kiss we took—na mair—I bade him gang awa.'  
I wish that I were dead; but I'm na like to dee,  
And why do I live to say, "Wae is me?"  
I gang like a ghaist, and I carena to spin,  
I darena think of Jamie, for that would be a sin;  
But I will do my best a gudewife aye to be,  
For auld Robin Gray he is kind to me.

## ANGELS EVER BRIGHT AND FAIR.

*From THEODORA.**HANDEL.***Recitative.****Piano.**

O, worse than Death in -

- deed! lead me, ye guards, Lead me, or to the

rack, or to the flames, I'll thank your gra - cious mer - cy.



*Larghetto.*

*mf*

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a simple eighth-note bass line. The tempo is marked *Larghetto* and the dynamic is *mf*.



An - gels, ev - er bright and fair,

*cres:*

The first vocal entry is on a single staff. The piano accompaniment continues with a more complex texture, featuring sixteenth-note chords in the right hand and eighth-note patterns in the left hand. A crescendo marking *cres:* is placed over the piano part.



An - gels, ev - er bright and fair, Take, O take me, Take, O take me to your

*p*

The second vocal entry is on a single staff. The piano accompaniment features a more complex texture, with sixteenth-note chords in the right hand and eighth-note patterns in the left hand. A piano marking *p* is placed over the piano part.



care, . . . . . Take me, Take, O take me, An - gels

The third vocal entry is on a single staff. The piano accompaniment continues with a more complex texture, featuring sixteenth-note chords in the right hand and eighth-note patterns in the left hand.

ev - er bright and fair, Take, O take me to your care;

Take, O, take me to your care!

*rall:* *mf tempo.*

Speed to your own courts my flight, Clad in robes of vir - gin

*p* *cres* - - - - -

white; Clad in robes of vir - gin white, Clad in robes of vir - gin white; Take me,

*p*



An - gels, ev - er bright and fair, Take, O take me, Take, O take me to your

*mf* *p*

care, . . . . . Take me, Take, O take me, An - gels

*p* *mf*

ev - er bright and fair, Take, O take me to your care;

*cres.*

Take, O, take me to your care! *tempo.*

*rallent:* *colla voce.* *mf*

# “YOU AND I.”

Words and Music by CLARIBEL

Piano.

The piano introduction consists of two staves. The right hand (treble clef) begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter note A4. The left hand (bass clef) begins with a quarter rest, followed by eighth notes G3-A3, B3-A3, and a quarter note G3. The key signature has one flat (Bb) and the time signature is common time (C).

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a whole rest, followed by a quarter note G4, and then eighth notes A4-B4, C5-B4, and a quarter note A4. The piano accompaniment in the left hand consists of eighth notes G3-A3, B3-A3, and a quarter note G3. The lyrics for two verses are provided below the vocal line.

1. We sat by the riv-er, you and  
2. 'Tis years since we part-ed, you and

The second system of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by eighth notes A4-B4, C5-B4, and a quarter note A4. The piano accompaniment in the left hand consists of eighth notes G3-A3, B3-A3, and a quarter note G3. The lyrics for two verses are provided below the vocal line.

I, In the sweet summer time, long a - go . . . . . So  
I, In that sweet summer time, long a - go . . . . . And I



smooth - ly the wa - ter glided by,                      Making mu - sic in its tran - quil  
smile as I pass the riv - er by,                      And I gaze in - to the shadow depths be -

flow;                      We threw two leaf-lets, you and I,                      To the  
low:                      I look on the grass and bending reeds,                      And I

riv - er, as it wan - der'd on,                      And one was rent and left to  
lis - ten to the sooth - ing song,                      And I en - vy the calm and hap - py

die,                      And the other floated forward all a - lone,                      And  
life                      Of the riv - er as it sings and flows a - long,                      For

oh! we were sadden'd, you and I, For we felt that our youth's gold-en  
oh! how its song brings back to me, The shade of our youth's gold-en

dream Might fade, and our lives be sever'd soon, As the  
dream, In the days ere we part-ed, you and I, As the

two leaves were parted in the stream . . . . .  
two leaves were parted on the stream . . . . .



# THE DAY IS DONE.

Words by LONGFELLOW.

Music by M. W. BALFE.

*Moderato molto.*

*p*

The day is done and the dark - ness

*pp*

Falls from the wings of night; As a feath - er is waft - ed downward From an

*cres.* *pp*

*cres.* *f*

Ea - gle in his flight, From an Ea - gle in his flight.

*p* I see the lights of the vil - lage, Gleam through the rain and the

*pp animando un poco.*

*poco riten.* mist, And a feel - ing of sad - ness comes o'er me, *cres.* That my soul cannot re -

*col canto.* *cres.*

*Andante.* sist; A feel - ing of sad - ness and longing, That is not a - kin to

*f p pp cres.*

*slower.* pain, And re - sembles sor - row on - ly *smorz.* As the mist re - sem - - - bles

*pp*



rain. Come read to me some

*cres.* *fp* *pp*

poem, some sim - ple and heart - felt lay; That shall soothe this rest - less

feeling, And ban - ish the thoughts of day. Not from the grand old

mas - ters, Not from the bards sub - lime, Whose dis - tant foot - steps

*cres.* *cres.*

e - - cho through the cor - - ri - dors of time. For like

*accelerando.* *cres.*

strains of mar - - tial mu - sic, Their migh - - - ty thoughts sug -

*cres.*

*string.* *cres.*

gest Life's end - - less toil and en - deav - or, And to -

*string.* *cres.*

*f rall.* *riten.*

night I long for rest, To - night I long for rest.

*f rall.* *riten.*



*Tempo 1mo.**soûo voce.*

Read from some hum - bler poet, Whose songs gush'd

*Tempo 1mo.*

*pp*

*dolce.*

from his heart, from his heart; As showers from the clouds of sum - mer, or

*pp*

tears from the eye - lids start, Or tears from the eye - lids start.

*dim.* Who thro' long days of la - bor, And nights de-void of

*animando un poco. pp*

*cres.*

ease, Still heard in his soul the mu - sic Of won - derful mel - - o -

*cres.*

*poco meno mosso.*

dies. Such songs have pow - er to qui - et The rest - less pulse of

*pp staccato.*

*Solemnly and slow.*

care, And come like the ben - e - dic - tion, That fol - lows af - - - - ter

*pp colla parte.* *cres.* *smorz.*

*riten.*

prayer. Then read from the treasur'd volume, The po - em of thy choice, And

*pp riten.*



*riten.* *poco animato.*

lend to the rhyme of the po - et, The beau - ty of thy voice. And the

*riten.*

night shall be fill'd with mu - sic, And the cares that in - fest the day, Shall

*riten.* *p* fold their tents like the Arabs, And as si - lent - ly, si - lent - ly, *(Imitating the voice.)*

*riten.* *p* *pp*

*pp Adagio assai.* *ppp* *perdendosi.*

And as si - - lent - ly steal a - - - - way.

*pp* *pp* *ppp* *pppp*

## O FAIR DOVE! O FOND DOVE!

Words by JEAN INGELOW.

Music by ALFRED SCOTT GATTY.

*Allegro moderato.*

1. Me - thought the stars were  
2. My true love fares on

*mf* *rall.* *p a tempo*

blink - ing bright, And the old brig's sails un - furled: I said "I will sail to my  
this great hill, Feed - ing his sheep for aye: I look'd in his hut, but

love this night, At the oth - er side of the world"— I stepp'd a - board, we  
all was still, My love was gone a - - way, I went to gaze in the

*cres.*

sail'd so fast— The sun shot up from the bourn;  
for - est creek, And the dove mourn'd on a - pace, But a dove that perch'd up -  
No flame did flash, nor

*cres.* *mf*



*poco lento con molto espress.*

on the mast, Did mourn, and mourn, and mourn. O fair dove! O fond dove! And  
fair blue reek, Rose up to shew me his place. O last love! O first love! My

*dim. e rall.* *poco lento.*

dove with the white, white breast! Let me a-lone, the dream is my own, And my  
love with the true, true heart! To think I have come to this your home, And

*pp rall.*  
heart is full of rest.  
yet we are a-part.

3. My

*mf a tempo.* *rall.*

*mf* *cres.*  
love he stood at my right hand, His eyes were grave and sweet; Me-thought he said In

*mf a tempo.* *cres.*

*mf* *dim.* *agitato.*

this fair land, O is it thus we meet! Ah, maid, most dear, I am not here, I

*mf* *dim.* *agitato.*

*mf* *f* *dim. e rall.*

have no place, no part— No dwelling more by sea or shore, But on - ly in thy

*mf* *f* *dim. e rall.*

*pp* *poco lento con molto espress.*

heart. O fair dove! O fond dove! 'till night rose o - ver the bourne, The

*poco lento.*

*pp*

*dim. e rall.*

dove on the mast, as we sail'd fast, Did mourn, and mourn, and mourn. ....

*dim. e rall.*



## CONSIDER THE LILIES.

*Andante.*

Is not the life more than meat, and the bo - dy than raiment? Be -

hold! the fowls of the air, for they sow not,

nei - ther do they reap nor ga - - - ther in - to barns; yet your Heavenly Father

feed - - - - - eth them.

*cres.* *dim.* *p* *tr*

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The score is divided into four systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line and ends with a double bar line. The piano accompaniment features a variety of textures, including sustained chords, moving lines, and a final section with a crescendo, decrescendo, and a piano dynamic. A trill is marked in the final piano part.

Con - sid - - er the lil - ies of the field, how they grow, they toil not,

*p* *Ped.*  
*semplicemente.* \*

nei - ther do they spin, . . . they toil not, nei - ther do they spin, . . .

\*

And yet I say un - to you, . . . I say un - to you that e - ven

*cres.*

Solomon in all his glo - - ry was not ar - rayed like one . . . of

*f* *dim.* *p*



these . . . Con - sid - - er the lil - ies how they grow, . . . Con - sid - - er the

*Ped.* \* *Ped.*

lil - ies how they grow, . . . . they toil not, they toil not,

\* *Ped.* \*

nei - - ther do they spin, yet I say un - - to

*cres.* *dim.*

you, Sol - omon in all his glo - - - ry

*f*

was not ar - rayed, was not ar - rayed like one of these.....

*p*

*dim.*

..... was not ar - rayed,

*Ped. p*

*Sva. tr* was not ar - rayed *Sva. tr*

*loco.*

like one of these, and yet I say un - - to you,

*loco.*

*cres.* *dim.*



Sol-omon in all his glo - - ry was not arrayed, was not arrayed,

*f* *dim.* *p* *tr* *eres.*

was not arrayed like one . . . . . of these, . . . . . like one of

*tr* *p*

these, like one . . . . . of these.

*calando.* *pp* *Ped.*

\* *ppp*

# SHE WANDERED DOWN THE MOUNTAIN SIDE.

Arr. for Piano, by T. B.

*Andantino.*

Piano. *p*

The piano introduction is in C major, 2/4 time, marked 'Andantino'. It features a gentle melody in the right hand and a supporting bass line in the left hand, both beginning with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, while the bass line uses chords and single notes.

1. She wander'd down the mountain side, With measur'd tread, with measur'd tread and slow,  
 2. Poor child! he's gone to his last rest, A - las! he per - ish'd in a for - eign land,

The piano accompaniment for the first two lines of the song continues the melody and bass line established in the introduction. It maintains the same tempo and key, with the right hand playing the vocal line and the left hand providing harmonic support.

She heard the bell at ev - en - tide, Down in the vale below, the vale be - low; A bird was  
 He nobly died with face to foe, Slain by a ruthless hand, a ruthless hand; Ah me! she

The piano accompaniment for the last two lines of the song concludes the piece. It features a final cadence in the right hand and a sustained bass line in the left hand, ending with a soft, lingering tone.



**f**

sing - ing its psalms of rest, But she heed - ed, heed - ed not its  
 knows not what they mean, For she heeds not ..... what they

**pp**

song, For oth - er thoughts fill'd full her breast, And she  
 say, And still at ev - en - tide a - gain she's seen, And she

*un poco piu lento.*

sang as she went a - long— I shall meet him where we al - ways  
 sings, as she wends her way—

*Ritard.*

meet, He is wait - - ing, wait - - ing for me, My heart is

full, I hear it beat, I am com - ing, my love to

thee, *f* My heart is full, I can hear it beat, I am com - ing, I am

com - ing, *ff* I am com - - - - - ing oh my love, to thee.

*2* - - - - ing, oh my love, to thee. *tr* *rit.*



# NANCY LEE.

Words by FRED. E. WEATHERLY, M.A.

Music by STEPHEN ADAMS.

*With Spirit.*

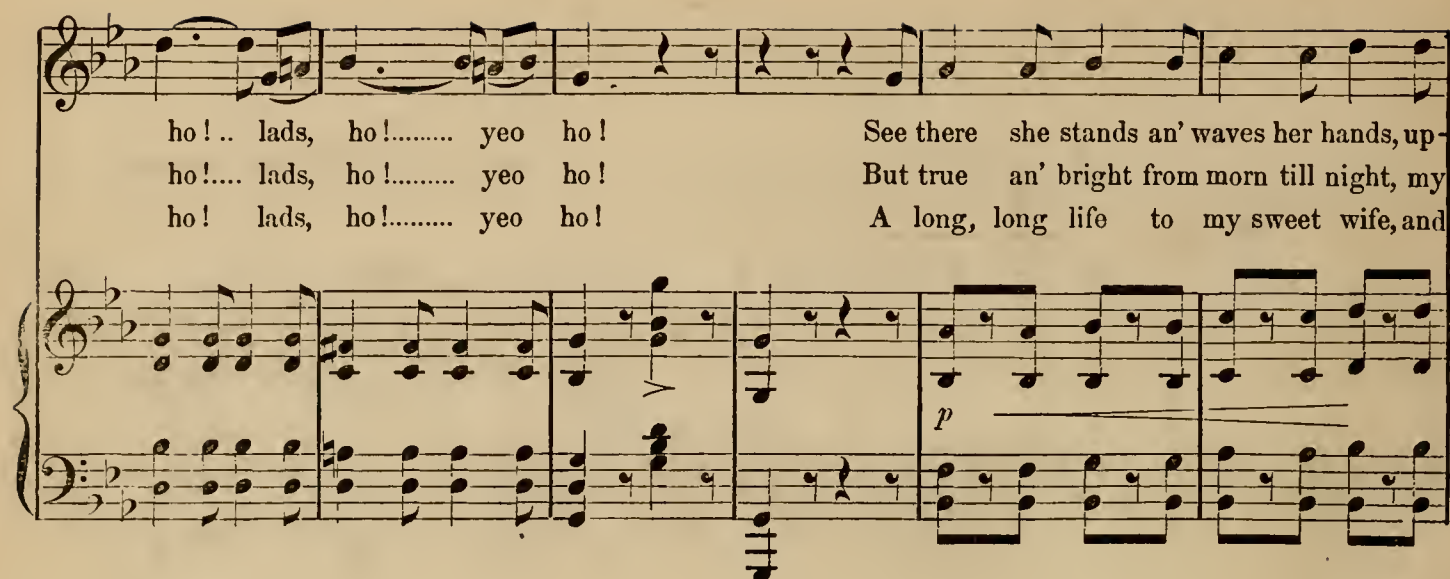
The piano introduction is in 6/8 time, marked *f* (forte). It features a melody in the right hand and a bass line in the left hand, both in B-flat major. The melody starts with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. The piece ends with a double bar line and a repeat sign.

- |  |     |          |           |     |
|--|-----|----------|-----------|-----|
| 1. Of all..... the wives as e'er you know,.....  | Yeo | ho!..... | lads, ho! | Yeo |
| 2. The har - bor's past, the breez-es blow,..... | Yeo | ho!..... | lads, ho! | Yeo |
| 3. The bo' - s'n pipes the watch be - low,.....  | Yeo | ho!..... | lads, ho! | Yeo |

The piano accompaniment for the first verse is in 6/8 time, marked *p* (piano). It features a melody in the right hand and a bass line in the left hand, both in B-flat major. The melody starts with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. The piece ends with a double bar line and a repeat sign.

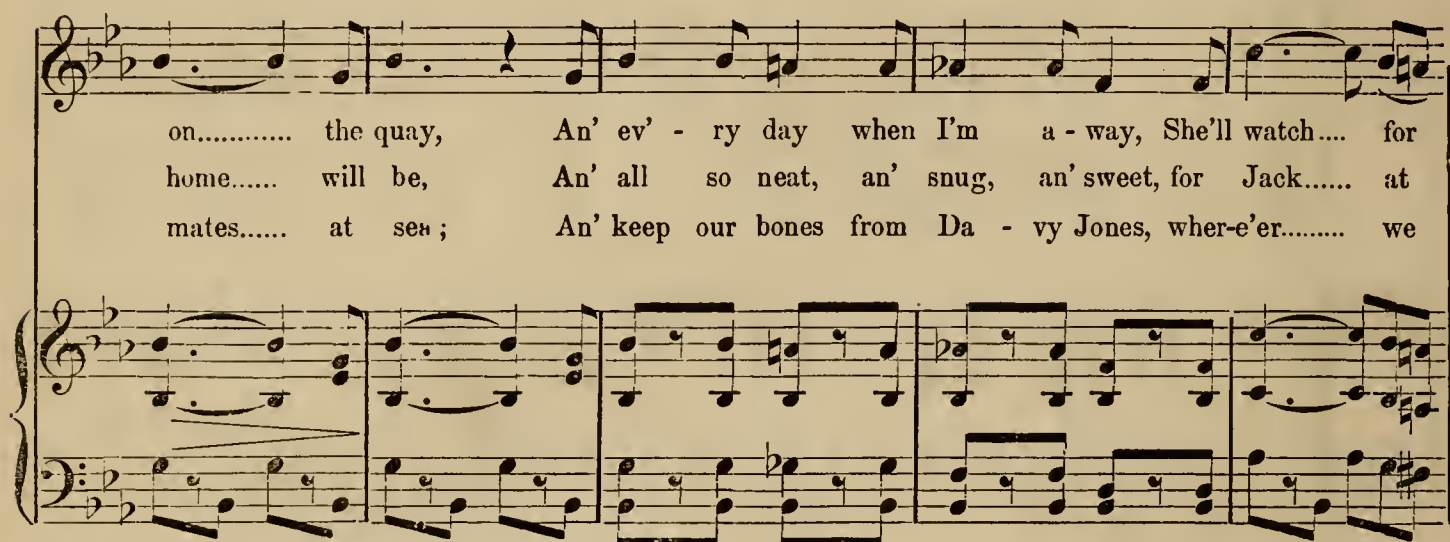
- |          |     |     |              |                   |              |     |
|----------|-----|-----|--------------|-------------------|--------------|-----|
| ho!..... | yeo | ho! | There's none | like Nancy Lee    | I trow,..... | Yeo |
| ho!..... | yeo | ho! | 'Tis long    | ere we come back  | I know,..... | Yeo |
| ho!..... | yeo | ho! | Then here's  | a health a - fore | we go,.....  | Yeo |

The piano accompaniment for the second verse is in 6/8 time, marked *f* (forte). It features a melody in the right hand and a bass line in the left hand, both in B-flat major. The melody starts with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. The piece ends with a double bar line and a repeat sign.

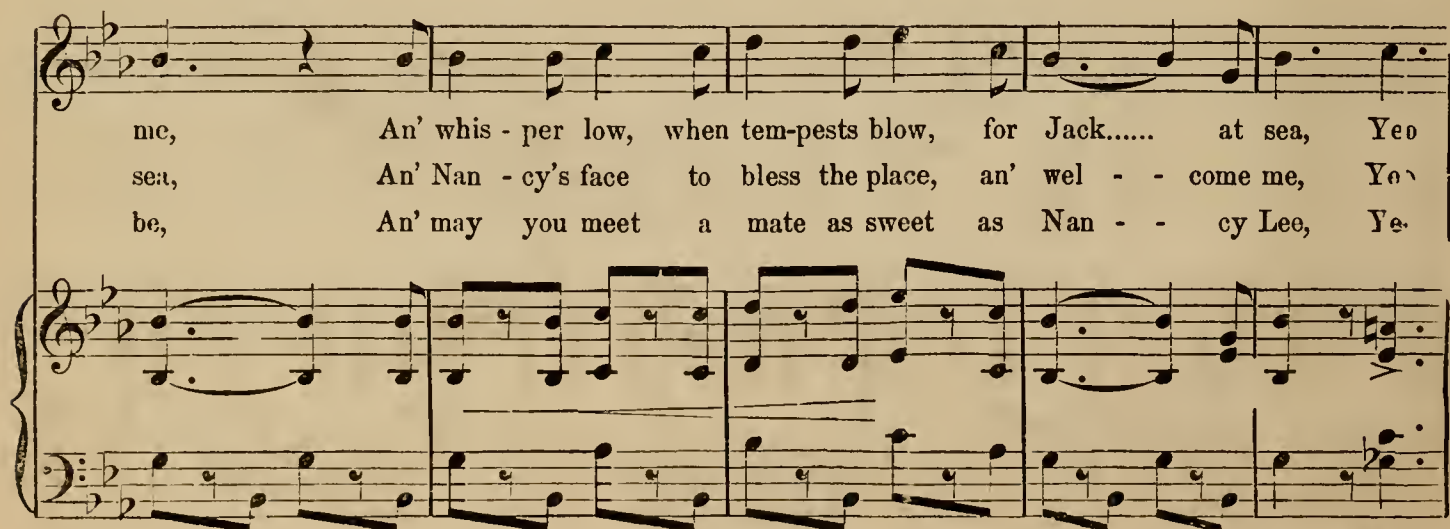


ho!.. lads, ho!..... yeo ho!  
 ho!.... lads, ho!..... yeo ho!  
 ho! lads, ho!..... yeo ho!

See there she stands an' waves her hands, up-  
 But true an' bright from morn till night, my  
 A long, long life to my sweet wife, and



on..... the quay, An' ev' - ry day when I'm a - way, She'll watch.... for  
 home..... will be, An' all so neat, an' snug, an' sweet, for Jack..... at  
 mates..... at sea; An' keep our bones from Da - vy Jones, wher-e'er..... we



me, An' whis - per low, when tem-pests blow, for Jack..... at sea, Yeo  
 sea, An' Nan - cy's face to bless the place, an' wel - - come me, Yeo  
 be, An' may you meet a mate as sweet as Nan - - cy Lee, Ye.



*rall.*

5

*a tempo.*

ho!... lads, ho! ... yeo ho! The sai - lor's wife, the sailor's star shall be, Yeo

ho!... we go a - cross the sea,.... The sai - lor's wife, the sailor's star.... shall

1 &amp; 2.

be, The sailor's wife, his star shall be.....

star shall be.....

## THOU EVERYWHERE.

ÜBERALL DU.

J. LACHNER.

*Poco vivace.*

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score is divided into four systems. The first system includes the tempo marking *Poco vivace.* and the dynamic marking *mf sempre legato.* The second system includes the marking *f Ped* and *Ped. scherzando.* The third system includes the marking *f Ped* and *Ped*. The fourth system includes the marking *p* and *Ped.* The score features various musical notations, including slurs, trills, and dynamic markings.

*mf sempre legato.* *Ped.* *tr* *f Ped* *\* Ped scherzando.* *p* *tr* *Ped* *\* f Ped* *\* Ped* *\* Ped* *\* p* *Ped.* *p*



J. Lachner.

1. O'er me night's gloo - - - my veil;      Waiting the day-dawn pale, I count the hours.  
 1. Wenn mich der dunk - - - le Schacht      Schau-ri - ger Mit - ternacht ein - sam um - schliesst,  
 2. Thee in the lark's ..... clear song      I hear; Thy name at eve lulls me to rest.  
 2. Weckst mich im Ler - - - chen - sang,      und dei - nes Namens Klang, lullt mich zur Ruh.

*mf*  
Ped.

Watching for morning pale, I count the hours.      Yet all is  
 Schau-ri - ger Mit - ternacht ein - sam um - schliesst,      Bin - - ich doch  
 At eve thy name lulls me to tran - quil rest.      Ah! ev' - ry  
 Und dei - nes Na - mens Klang, lullt mich zur Ruh!      Ach! je - nes

*f*

bright to me, Love, while I think of thee, As when the shad - ows flee;  
 me al - lein, denk, ja, Ge - lieb - te, dein, die mir der Lie - be Pein  
 pic - ture fair, Doth thy dear im - age bear, Thou dost my soul il - lume,  
 süs - se Bild, das mir so hehr und mild, Leuch - - tend die see - le füllt,

*f*  
Ped.      Ped.

Morn gilds the bow'rs, Love fills my heart with bliss, sun - - shine, and  
 Schmerz - lich ver - süsst, die mir der Lie - - be Pein Schmerz - lich ver -  
 O, maid most dear, Thou dost my soul il - lume, Maid ev - er  
 Theu - - re bist Du! Leuch - - tend die See - le füllt, Theu - - re bist

Ped.      Ped.

1st. time.

flow'rs.  
- süsst;  
(2nd. time omit.)

*mf* *f* Ped.

When morn - ing shines on me, Then thy dear form I see,  
Du blickst im Mor - gen - schein, bricht dann der A - bend ein,

*p* \*

In all things fair,..... In all things fair, In day's ef -  
Wink'st du mir zu,..... Wink'st du mir zu. Du in des

Ped. \*

8 vu. ~~~~~

- ful - gent glow, In brooklet's tran - quil flow, In star - light, tem - pest, thou  
Ta - - ges Gluth, Du in des Ba - ches Fluth, Du in der Stür - me Wuth,

*p* *f* Ped. \* Ped. \*



art ev' - ry - where, Nought do I view but thee, thee, ev' - ry -  
 ü - - - ber - all Du! Du in der Stür - - me Wuth, ü - - - ber - all

*f* Ped. \*

2nd. time

- where. dear. Oh! maid .... ev - er  
 Du! Du! O Theu - - re bist

*p* Ped. \*

dear! Oh! maid... ev - er  
 Du! O Theu... re bist

*ff* Ad lib.

*ff* Ped. \* Colla voce. Ped. \*

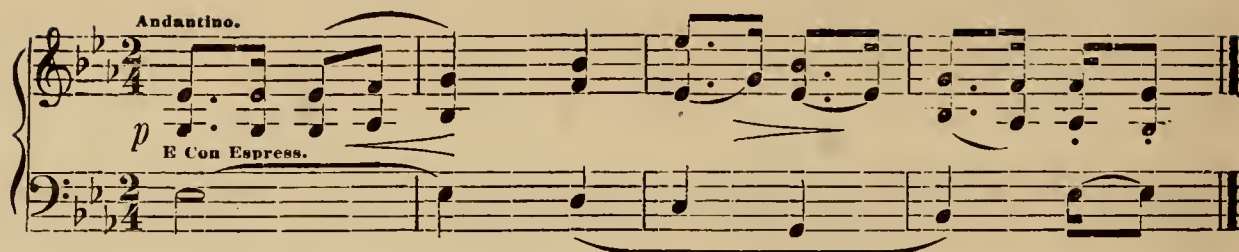
dear!  
 Du!

A Tempo.

*p* Ped. *ff*

## HUNTING TOWER.

John Demar.



JAMIE. 2. I'll send ye a braw new gown, Jea-nie, the braw-est in the town, las-sie; And

JEANIE. 1. When ye gang a-wa, Ja-mie, Far a-cross the sea, lad-die;

it shall be o' silk and gowd, Wi' Va-len-ciennes set round, las-sie.

When ye gang to Ger-ma-nie, What will ye send to me, lad-die?

JAMIE 3 That's nae gift ava, Jamie,  
Silk and gowd and a', laddie,  
There's ne'er a gown in a' the land  
I'd like, when ye're awa, laddie.

5 Be my gudeman yoursel, Jamie,  
Marry me yoursel, laddie,  
And tak' me ower to Germanie,  
Wi' you at hame to dwell, laddie.

7 Ye shou'd hae telt me that in time, Jamie,  
Ye shou'd hae telt me that lang syne, laddie,  
For had I kent o' your fause heart,  
You ne'er had gotten mine, laddie.

9 Gae back to your wife and hame, Jamie,  
Gae back to your bairnies three, laddie;  
And I will pray they ne'er may thole  
A broken heart like me, laddie.

11 Think weel for fear ye rue, Jamie,  
Ye'll no get ane mair true, laddie,  
But I have neither gowd nor lands,  
To be a match for you, laddie.

JAMIE. 4 When I come back again, Jeanie,  
Frae a foreign land, lassie,  
I'll bring wi' me a Gallant gay,  
To be your ain gude man, lassie.

6 I dinna ken how that wad do, Jeanie,  
I dinna see how that can be, lassie,  
For I've a wife and bairnies three,  
And I'm no sure how ye'd agree, lassie.

8 Your een like a spell, Jeanie,  
Mair sweet than I could tell, lassie,  
That ilka day bewitch'd me sae,  
I could na help mysel, lassie.

10 Dry that tearfu ee, Jeanie,  
Grieve na mair for me, lassie,  
I've neither wife, nor bairnies three,  
And I'll wed nane but thee, lassie.

12 Blair in Athol's mine, Jeanie,  
Fair Dunkeld is mine, lassie,  
Saint Johnstoun's bow'r, and Hunting tow'r;  
And a' that's mine is thine, lassie.



# "WHO'S AT MY WINDOW?"

Written by H. B. FARNIE.

Composed by G. A. OSBORNE.

*Allegretto.*

Voice.

Piano.

FLUTE.

*f* *p* *cres.* *p*

*tr*

*p*

Who's at my window? At . . break of day, Min - strel or lov - er,

Say, . . . oh, say? Sweet through my dreaming Com - eth a strain,

*rall.*

Who is the sing - er? Dream I in vain!

*rall.* *f* *p*

FLUTE.

*mf Lively.*

*tr* Oh ! 'tis the sky-lark

*p*

Soar - ing on high, Bear - ing a mes - sage From earth to the

sky: Trill on! trill on! O bird of dawn,

*Sva*

*tr* *tr* *tr*

FLUTE.

FAG.



Thy ca-rol gay, Fore tells the day, Ah! Ah!

*tr.* *tr.* *tr.* *f* *p*

*p* *pp*

Ah!.....

*f tr.* *p tr.* *mf* *riten.*

*tr.* *p* *rit-*

*f riten.* *mf Andante.* Who's at my win-dow,

*f* *rall.* *p*

When day doth fail? Thou art the minstrel, Sweet nightin-

*p riten.* *cres.*

*p* *riten.* *mf*

gale. sweet night-in - gale. Some - thing of sad - ness Lurks . . . in thy

*p*

*dim.*

song . . . . Night on thee a - las! Its shade will pro - long! Trill

*dim.*

*f* *riten.*

on! Trill on! Tho' the day is gone, Thy song is light Un - to the night.

*tr* *tr*

*f* *riten.*

*Allegretto.*

*p*

Who's at my win - dow At break of day? Min - strel or

*p*



lov - er, Say . . . oh say! Sweet through my dreaming

Com - eth a strain, Who is the sing - er? Dream I in vain!

*rit.*

*p Anime.* La la la la . . . la la la la . . . 'Tis the sky-lark Mounting on high,

*f*

Ah! . . . . .

*tr*

*accel.*

*ff*

"KILLARNEY."

M. W. BALFE.

*Moderato*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note A2, and a half note B2. The second system continues the vocal line with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a series of chords, including a triad of G2, A2, and B2, and a triad of C3, D3, and E3. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C).

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one sharp (F#). The melody features a triplet of eighth notes in measure 3 and a triplet of eighth notes in measure 11. The accompaniment consists of chords and single notes. The piece ends with a double bar line in measure 16. The tempo is marked "Allegretto" and the dynamics are "p" (piano) and "dim." (diminuendo).

1. By Killar - ney's lakes and fells, Em' - rald isles and wind-ing bays,  
2. In - - nis-fal - len's ruined shrine, May suggest a pass-ing sigh.  
3. No place else can charm the eye With such bright and va - ried tints,  
4. Mu - - sic there for e - cho dwells, Makes each sound a har - mo - ny,

The first system of the musical score for 'The Swan Song' is presented on two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pp* (pianissimo). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff, which begins with a bass clef and the same key signature, provides a harmonic accompaniment using chords and single notes. The system concludes with a double bar line.

- Moun - tain paths and woodland dells,      Mem' - ry ev - - er fond - ly strays.  
But      man's faith can ne'er de - cline,      Such      God's won - ders float - ing by.  
Ev' - - ry rock that you pass by,      Ver - - dure broi - ders or besprints,  
Ma - - ny voiced the cho - rus swells,      'Till      it faints in ex - - ta-cy.



Boun - teous na - ture loves all lands, Beau - ty wan - ders  
 Cas - - tle Lough and Gle - na Bay, Moun - - tains Tore and  
 Vir - - gin there the green grass grows, Ev' - - ry morn springs  
 With the charm - ful tints be - low, Seems the heav'n a -

*cres.* *rf pp*

ev' - ry where, Foot - prints leaves on ma - ny strands, But her home is  
 Ea - gle's nest, Still at Mu - cross you must pray, Though the monks are  
 na - tal day, Bright hues ber - ries daff the snows, Smil - - ing win - ter's  
 bove to vie, All rich col - ors that we know, Tinge the cloud wreaths

*rall.*  
*colla parte.*

sure - ly there! An - gels fold their wings and rest, In that E - den  
 now at rest. An - gels won - der not that man There would fain pro -  
 frown a - way. An - gels oft - en paus - ing there, Doubt if E - den  
 in that sky. Wings of An - gels so might shine, Glanc - ing back soft

*dim.* *pp a tempo.*  
*riten.* *pp a tempo.*

*cres.* *f*

of the west, Beau - ty's home Kil - - lar - - ney, Ev er fair Kil-  
 long life's span, Beau - ty's home Kil - - lar - - ney, Ev er fair Kil-  
 were more fair, Beau - ty's home Kil - - lar - - ney, Ev - er fair Kil-  
 light di - vine, Beau - ty's home Kil - - lar - - ney, Ev - er fair Kil-

lar - ney.

*mf*

*cres.* *rf*



# RUBY.

Words by J. J. LONSDALE.

Music by VIRGINIA GABRIEL.

*Andante.*

1. I  
2. Once

o - pened the leaves of a book last night, The dust on its cov - er lay  
more I was watching her deep fringed eyes, Bent o - ver the Tas - so up -

dusk and brown, As I held - it to-ward the wan - ing light, A  
on her knee, And the fair face blushing with sweet sur - prise At the

*mf*

with - ered floweret fell rus - tling down; 'Twas on - ly the wraith of a  
pas - sion - ate pleading that broke from me! Oh Ru - by! my dar - ling, the

*cres.*

wood - land weed, Which a dear dead hand in the days of old, Had  
small white hand, Which gathered the hare - bell was nev - er my own, But

*tr. cres.*

*accel.*

placed twixt the pa - ges she loved to read, At the time when my vows of  
fa - ded and passed to the far off land, And I dreamt by the flick'r - ing

*f* *pp* *con molto espress.*

*allargando.* *a tempo.*

love were told, And mem - o - ries sweet but as sad as sweet, Swift  
flame a - lone, I gath - ered the flower and I closed the leaves, And

*allargando.* *pp a tempo*



*mp*

flooded mine eyes with re - gret - - ful tears, When the dry dim hare - bell  
folded my hands in si - - lent prayer, That the reap - er death as he

skimm'd past my feet, Re - call - ing an hour from the van - ish - ed years.  
seeks his sheaves, Might hast - en the hour of our

*1* *f* *2*  
meet - - ing there, of our

*piu lento.* *pp*  
meet - ing there, of our meet - ing there. . . . .

## SPEAK TO ME!

Written by H. B. FARNIE.

Music by FABIO CAMPANA.

*Sostenuto assai.*

*con espress.* *rall.* *p a tempo.*

*Cantabile espress e molto accentato.*

1. Why turn a - way,      When I draw near?      Why cold to-day?      Once I was dear!

2. One i - dle day      Thou didst de-plore      Some cast a - way      On de - sert shore;

Then, thy heart stirr'd,      And flush'd thy brow,      Never a word      Welcomes me now.

'Twas but a tale      By po - et feigned,      Yet thou didst pale,      Si - lent and pained,

*rall.*

*rall col canto.*

*a tempo.*

Now thy hand lies      List-less in mine,      Once its re - plies      Spake love di-

And thou didst moan;      Sad, sad to be      Ut - ter - ly lone      By the bleak

*sf*



vine!..... Cold as if we Nev - er had met, Can it then be  
sea!..... My life is drear, I cast a - way, Give me the tear

Hearts can for - get? Ah!..... Speak, to me, speak, Be my heart  
Thou shedd'st that day!

heard, Or will it break, For one poor word! No vow to bind,

No pledge I seek, On-ly be kind, Speak, to me, speak! speak!

## JUDITH.

## SCENE AND AIR.

French Words by MR. BELANGER.

Music by J. CONCONE.

Translated and adapted by T. T. BARKER.

*Allegro.*
*Recit.*

Beneath the ramparts of Bé - thu - la Ho-lopher-nes hath marshalled his in - fa - mous  
Sous les remparts de Bé - thu - li - e Holopherne a con - duit ses in - fa - mes sol -

hosts. He hath de - vo - ted us to their im - pi - ous  
dats. Il nous a dé - vou - és à sa fu - reur im -

*Allegro.*

fury, And tomorrow the sun shall look down for my country, But will find it no more.  
pi - e; et demain le so - leil cherche-ra ma pa - tri - e qu'il ne re - ver-ra pas.



*Moderato.*

Our God . . a - lone can save . . us From foes that would en -  
 Pour no - - tre de - li - vran - - ce Dieu seul en sa puis -

slave us, His arm . . can aid af - ford, His arm can aid afford: A -  
 san - co pour - rait, ..... combattre en - cor, pour - rait combattre en - cor: he -

las! . . . a God un - bend - ing, In wrath at our of - fend - ing, De -  
 las, ..... un Dieu se - ve - - re, nous livre en sa co - le - - re, au

votes us to the sword, . . Devotes us to the sword.  
 glai - ve de la mort, ..... Au glai - ve de la mort....

50.

*Cantabile espressivo.*

*f* *p*

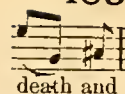
*Largemente.*

Look down and pi-ty our con-di - - tion, Grant us thine aid in our sub - mis - - sion,  
 Ah! prends pi-tié de nos a-lar - - mes, de tes en-fants be-nis les ar - - mes,

Thou see'st O God, our deep con-tri - - tion, Our hea-vy woes should mer - cy claim.  
 Dieu, juste et bon, tu vois nos lar - - mes, no - tre mal-heur te doit flê - chir.

To save our homes from devas - ta - - tion, Life would I give a free ob - la - tion,  
 Pour le sa-lut de ma Pa-tri - - e si je pouvais donner ma vi - e,





And for the er - rors of my na - - tion Proudly I'd march, yes, proudly I'd march to death and  
 an pied des murs de Be - thu - li - - e je se - rais fie - re, je se - rais fie - re de mon -

*a volente.*

*suivez la voix.*

shame! Oh, God, thou see'st our deep con - tri - - - - tion, Our heavy woes should mer - cy  
 rir! Dieu, juste et bon, tu vois nos lar - - - - mes, no - tre mal - heur te doit flê -

*ritard.*

claim, Look down and pi - ty our sad con-di - tion, Grant us thine aid in our submission, Thou seest, Oh God, our deep con -  
 chir! ah! prends pitié de nos a - lannes, de tes enfants be-nis les armes; Dieu, juste et bon, tu vois nos

tri - tion, Our hea - vy woes should mer - - cy claim, should mer - - cy claim.  
 armes, no - tre mal - heur te doit - - flê - chir, te doit - - flê - chir!

*mp*

*Allegro moderato.* Ah! what a rapturous thought inspires with-in my bo - som a pro-ject sub -  
 Mais, quel transport sou - dain me fait ger - mer dans l'ame un pro - jet glo - ri -

112.

*a volonte.*

lime; Is not the glorious dream a ray of light ce - les - tial, whose blaze illumines mine eyes! . . .  
 eux! n'est ce pas le ra - yon du - ne ce - les - te flam - me qui vient frapper mes yeux!.....

*a tempo.*

*cres. anime.*

*Allegretto giusto animato.*

112.

*cres.* *f* *f* *p*

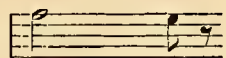
Yes, 'tis God who or - dains me, and to vic - - t'ry con - strains . . me,  
 Oui, c'est Dieu qui m'ap - pel - - le, et je mar - - che fi - - de - - le,



'Tis his voice that sus-tains me, that im-pels me a - long, When this sword of sal -  
 a la voix im - mor-tel - le qui præ - cé - de mes pas ! Quand ce fer le - gi -

va - tion strike the foe of our na - tion Fill'd with ho - ly e - la - tion, My  
 ti - me, frap-pe - ra sa vic - ti - me le de - voir qui m'a - ni - me af -

arm shall then be strong. Yes, 'tis God who or - dains me, And to vic - t'ry con - strains me,  
 fer - mi - ra mon bras ! Oui, c'est Dieu qui m'ap-pel - le, et je mar - che fi - de - le,



*Largement a volonte.*

and to vic-t'ry con - strains me, that im-pels me, that im-pels me a - long.  
 a la voix im - mor - tel - le, qui præ - cé - de, qui præ - cé - de mes pas.

*avec la voix.* *Plus anime.*

*8va*

*a volonte.*

*8va*

Is it not God, the Lord, who comes to touch my heart?  
N'est ce pas le Seigneur, qui vient toucher mon coeur?

*Tempo 1mo.*

Yes! 'tis God who or - dains me, and to vic' - t'ry con - strains..... me,  
Oui, c'est Dieu qui m'ap - pel - le, et je mar - che fi - de - le,

'Tis his voice that sus - tains me, that im - pels me a - long, When this sword of sal -  
a la voix im - mor - tel - le qui pre - cé - de mes pas ! Quand ce fer le - gi -

va - tion strikes the foe of our na - tion, Fill'd with ho - ly e - la - tion, my  
ti - me, frap - pe - ra sa vic - ti - me, le de - voir qui m'a - ni - me af -



arm shall then be strong. Yes! 'tis God who or-dains me, And to vic - t'ry con - strains me,  
 fèr - mi - ra mon bras. Oui, c'est Dieu qui m'appel - le et je mar - che fi - de - le,

*a volontè.* *a tempo.*  
 'Tis his voice that sus - tains me, That im - pels me, that im - pels me a - long. Ah! yes, 'tis God or -  
 a la voix im - mor - tel - le, qui pre - ce - de, qui pre - ce - de mes pas! Oui c'est Dieu qui m'ap -

*a volontè.*  
 dains me, to vic - t'ry he con - strains me, His voice from heav'n sus - tains me, And im - pels me a -  
 pel - le et je mar - che fi - de - le, a la voix im - mor - tel - le, qui pre - ce - de mes

*a tempo.* *trem.*  
 long. By heav'n's own con - se - cra - - tion This sword shall save our na - tion With God's own an - i -  
 pas! quand ce fer le - gi - ti - me frap - pe - ra sa vic - ti - me le de - voir qui m'a -

*Largement a volontè.* *Fine.*  
 mation My arm shall then be strong, My arm shall then ..... be strong.  
 ni - me af - fer - mi - ra mon bras, af - fer - mi - ra ..... mon bras.

## EMBARRASSMENT.

## VERLEGENHEIT.

ALTO SONG.

FRANZ ABT,

*Andantino.*  
*con leggerezza.* *pp*

*f* *p*

1. To tell thee something I am yearn - ing, Yet how to speak it, know not  
 1. Ich möch - te dir wohl et was sa - gen und weiss doch selbst so recht nicht,  
 2. To thee with joy would I be sing - ing, A song which in my heart is  
 2. Ich möch - te dir so ger - ne sin - gen ein Lied, das tief in's Herz dir  
 3. I'd write a let - ter to thee, tell - ing, How deep and hid - den are my  
 3. Ich möch - te dir ein Brief - lein schrei - ben da - rin mein Herz dir schüt - ten

*pp* *pp* *pp* *marc.*

*f* *pp* *poco rit.* *mf*

well; Yet would'st thou still the clue be learning, I on - ly could as answer tell: I  
 was? und wür - dest du darum mich fra - gen, wüsst' ich wohl sel - ber nichts als das: Ich  
 heard; But still my lips are only bringing, One soul - felt, tender, pleading word: I  
 dringt Doch will mir eines nur ge - lin - gen, das stets in mei - ner See - le klingt: Ich  
 sighs; But from my breast, with passion swelling, One sim - ple word will on - ly rise: I  
 aus; al - lein auch das muss unter - blei - ben, denn stets bring ich nur das her - aus: Ich

*pp* *pp* *poco rit.* *pp*



*molto espressivo.*

love thee dar - ling, faith - ful - ly, Love thee, and on - ly thee,..... I  
 lie - be dich herz - in - nig - lich, nur dich al - lein, nur dich,..... ich

love thee dar - ling, faith - ful - ly, Love thee,..... and on - ly  
 lie - be dich herz - in - nig - lich, nur dich ..... al - lein, nur

thee!  
 dich!  
*Tempo 1.*

thee!.....  
 dich!.....

## I LOVE MY LOVE IN THE MORNING.

## FOUR - PART SONG.

Words by GERALD GRIFFIN.

Music by GEORGE B. ALLEN.

1. I love my love in the morning, For she like morn is fair, is fair, Her blushing cheek, Its

2. I love my love in the morning, I love my love at noon, at noon, For she is bright as a

3. I love my love in the morning, I love my love at even, at even, Her smile's soft play is

*p leggiero.*

crim-son streak, Its clouds, her gold-en hair; Her glance, its beams so soft and kind, Her

ray of light, Yet mild as Autumn's moon; Her beau-ty is my bos-om's sun, Her

like the ray That light the western heaven; I lov'd her when the sun was high, I



*ad lib. poco piu lento.**rall.*

tears, its dew - y show'rs, And her voice, the ten - der whisp'ring wind, That stirs the ear - ly

faith my fost'ring shade. And I will love my dar - ling one, 'Till even the sun shall

lov'd her when he rose, Yes, But best of all when evening's sigh was murm'ring at its

*poco piu lento.**rall.**rall.*

bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

*rall.*

fade. Oh! I love my love in the morn - ing, I love my love at noon.

close. Oh! I love my love in the morn - ing, I love my love at even.

*rall.**a tempo.**rall.*

## THE "BRIGHT BEYOND."

T. H. HOWE.

1. I  
2. The

love the rest re-flec-tion brings When my heart is sad... and wea - ry, I  
spell fond mem'ries gently weave Brings the heart hope bright - ly beam - ing To

love to hear the bird that sings From my soul the sha - dows drear - y, I  
all who thro' night's sorrow grieve. Breaks the dawn of morn - ing gleam - ing, For

love to listen for the chime When the sweet bells ring back the "Old - en Time," The  
An - gels hov-er far and near, O'er the green graves whisper they, "not here, not here," Tho'



tones with mem'ries full and fond  
sun - dered ev'-ry earthly bond,

I hear re-echoed in the "Bright Beyond," Then voi - ces softly seem to  
There's hope ; re - u - nion in the "Bright Beyond," Fall o'er the grave the shadows

*rall.*

sing,  
may,

From my soul the sha - dows drear - y, ..... Then comes the rest re - flection  
But the beau - ty bright and ver - nal. .... Ap - pears from over the si-lent

brings  
way

When the heart is sad and wea - ry.  
To re -

*8va*  
*Ped pp*  
*p*  
*Ped*

2. The - flect the Spring E - ter - nal.

# FAR AWAY.

Words from  
SUMMER SONGS OF COUNTRY LIFE.

Music by  
Miss M. LINDSAY.

*Moderato.*

1. Where is  
2. Some have  
3. There are

now the mer - ry par - ty, I re - mem - ber long a - go; Laughing  
gone to lands far dis - tant, And with stran - gers made their home, Some up -  
still some few re - main - ing, Who re - mind us of the past, But they

round the Christmas fire,..... Brighten'd by its rud - dy glow :  
on the world of wa - ters, All their lives are forced to roam;  
change as all things change here, Noth - ing in this world can last,



Or in sum - mer's balm - y eve - nings, In the field up - on the  
Some are gone from us for - ev - er, Long - er here they might not  
Years roll on, and pass for - ev - er, What is com - ing, who can

*un poco cres.*

hay! They have all dis - pers'd and wan - der'd Far a - way,..... far a -  
stay— They have reach'd a fair - er re - gion Far a - way,..... far a -  
say? Ere this clos - es, ma - ny may be Far a - way,..... far a -

*dim. p*

way, They have all dis - pers'd and wan - der'd Far a - way,..... far a -  
way, They have reach'd a fair - er re - gion Far a - way,..... far a -  
way, Ere this clo - ses, ma - ny may be Far a - way,..... far a -

1st & 2d time. *f* last time.

way. way.

*mf p pp*

## BY THE BLUE SEA.

Words by FREDERICK ENOCH.

Music by HENRY SMART.

*Andante.*

*pp*

*Ped.* *cres.* *dim.*

*p* §

1. I stood where the summer tide, flow - ing, Homeward the bark gai - ly  
 2. I thought of brave sails homeward wing - ing, Tide waves of mem' - ry

*pp*

bore..... But I saw the same O - cean was throw - ing  
 bore..... To the heart while its wa - ters were fling - ing

To - kens of wreck on the shore. While a voice mid the tide's song of  
 To - kens of wreck to the shore, And I felt, as o'er mem' - ry



glad - ness, Sighed thro' its sweet - ness to me, And it  
near - er Hopes freight with joy came to me, Still the

*pp a tempo.*  
*poco ritard.*  
*colla voce.*

fill'd all my heart with a sad - ness, By the blue . . . .  
wreck'd and the bro - ken were dear - er, By the blue . . . .

*pp*

sea, By the blue sea, By the blue . . .

*cres.* *pp poco rit.*  
*pp colla voce.*

. . . . the blue sea.

*pp* *sfz* *Ped.* *pp*  
*Ped.* \*

## OH! HOW DELIGHTFUL.

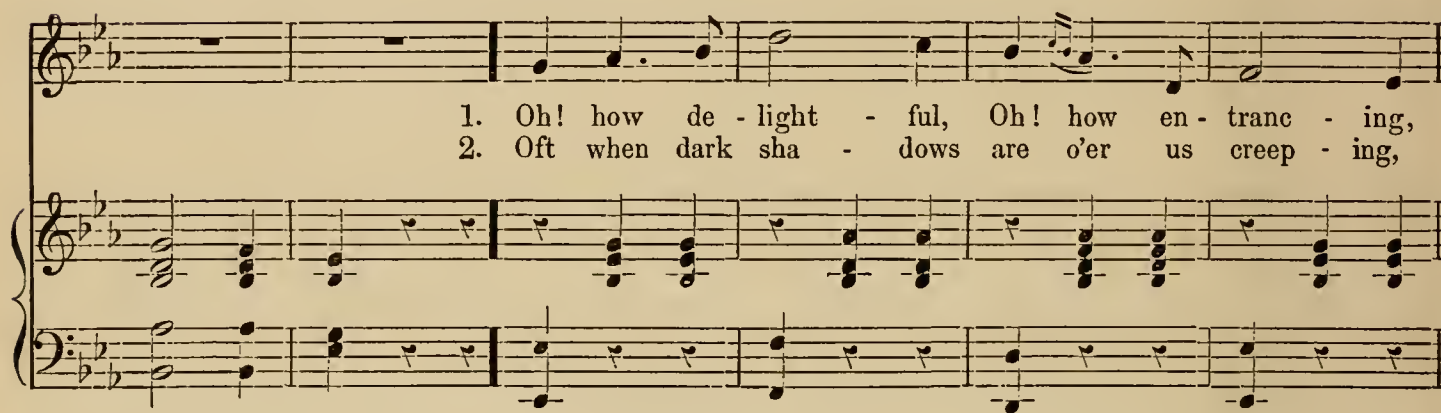
Words by A. SKETCHLEY.

WALTZ SONG.

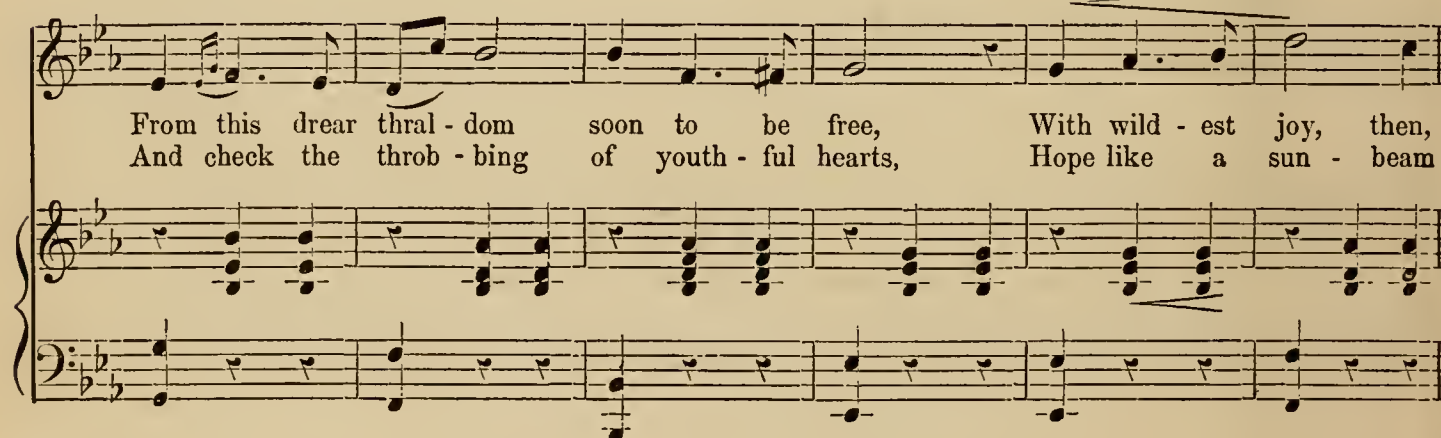
Music by J. L. MOLLOY.

*Tempo di Valse.**Vivace.*

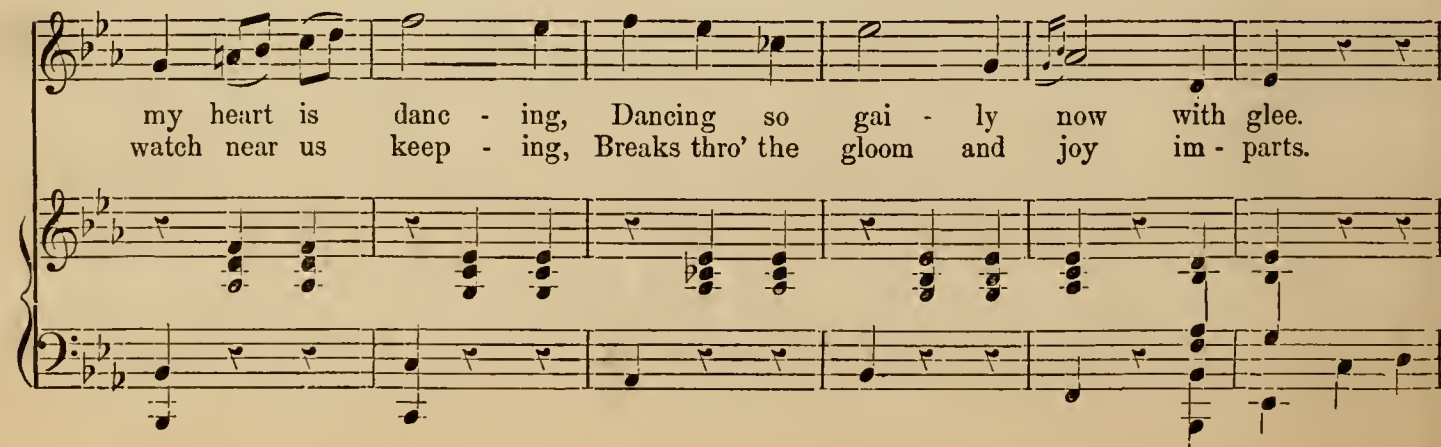
1. Oh! how de - light - ful, Oh! how en - tranc - ing,  
 2. Oft when dark sha - dows are o'er us creep - ing,



From this drear thral - dom soon to be free, With wild - est joy, then,  
 And check the throb - bing of youth - ful hearts, Hope like a sun - beam



my heart is danc - ing, Dancing so gai - ly now with glee.  
 watch near us keep - ing, Breaks thro' the gloom and joy im - parts.





*p*

From morn till night im - pris - on'd here, Pass'd we our days . . in  
No long - er shall we droop and pine, In drea - ry hours . . our

*p*

gloom . . and fear; No joys to cheer us, no de - light,  
lives . . . a - way, When clouds are dark - est, oft doth shine,

*rall.*

All . . was drea - - ry, noth - ing bright, Now, how de - light - ful,  
Soft - ly and bright - ly, hope's cheering ray. Yes how de - light - ful,

*rall.*

now, how en - tranc - ing, From this drear thraldom soon to be free,  
yes, how en - tranc - ing. From this drear thraldom soon to be free, &c.

With wild-est joy, then, my heart is danc - ing, Danc-ing so gai - - ly

now with glee. Ah . . . Ah . . .

*p* *leggiero.*

my heart is danc - ing now with glee. Ah . . . Ah . . .

*p* *cres.*

. . . my heart is danc - ing now . . . with glee.

*rit.* *tr* *tr*



## THE BRIDGE.

Words by LONGFELLOW.

Music by LADY CAREW.

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The vocal line begins with a whole rest followed by a quarter rest, then a half note G4, and ends with a quarter note G4. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part starts with a series of chords and arpeggiated figures in the right hand, and a more rhythmic bass line in the left hand. The system concludes with a fermata over the final note of the vocal line.

The second system of the musical score. The vocal line continues with the lyrics: "stood on the Bridge at midnight, As the clocks were striking the hour, And the moon rose o'er the". The piano accompaniment continues with similar arpeggiated figures and a steady bass line. The system ends with a fermata over the final note of the vocal line.

The third system of the musical score. The vocal line continues with the lyrics: "ci-ty Behind the dark church tow'r. Among the long black rafters, The". Above the vocal line, the word "accel." is written, indicating an acceleration in tempo. The piano accompaniment continues with the same arpeggiated figures and bass line. The system ends with a fermata over the final note of the vocal line.

The fourth system of the musical score. The vocal line continues with the lyrics: "wav'ring shadows lay; And the current that came from the ocean, Seem'd to lift and bear them a - way." The piano accompaniment continues with the same arpeggiated figures and bass line. The system ends with a fermata over the final note of the vocal line.

*f*

As sweeping, eddying through them, Rose the be-lat-ed tide, And streaming in-to the

*accel.*

moon - light The sea-weed float-ed wide; And like those waters rushing, A -

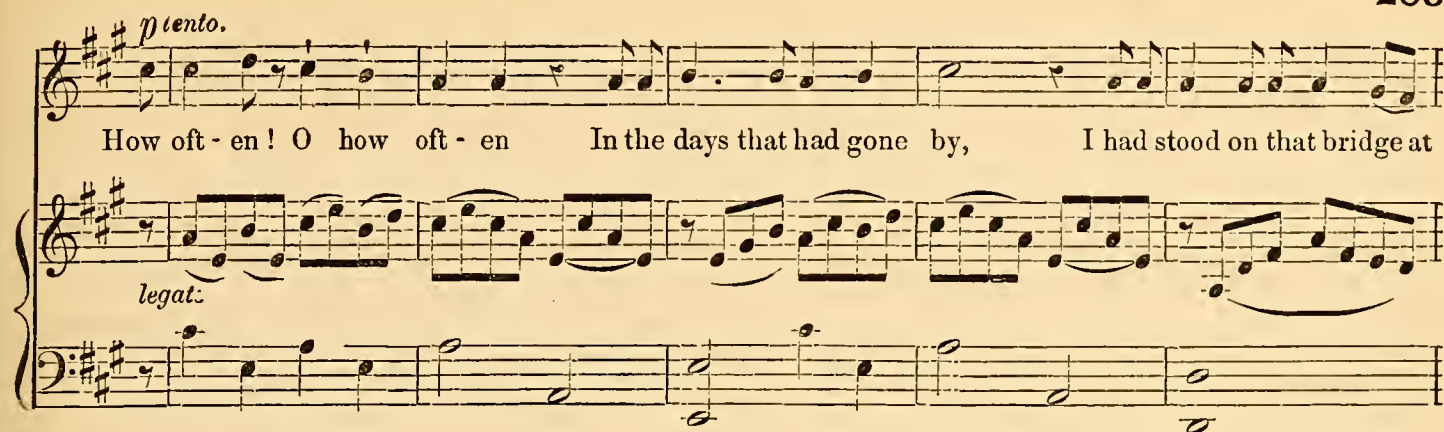
*rall.*

mong the wooden piers, A flood of thoughts came

o'er me That fill'd my eyes with tears,

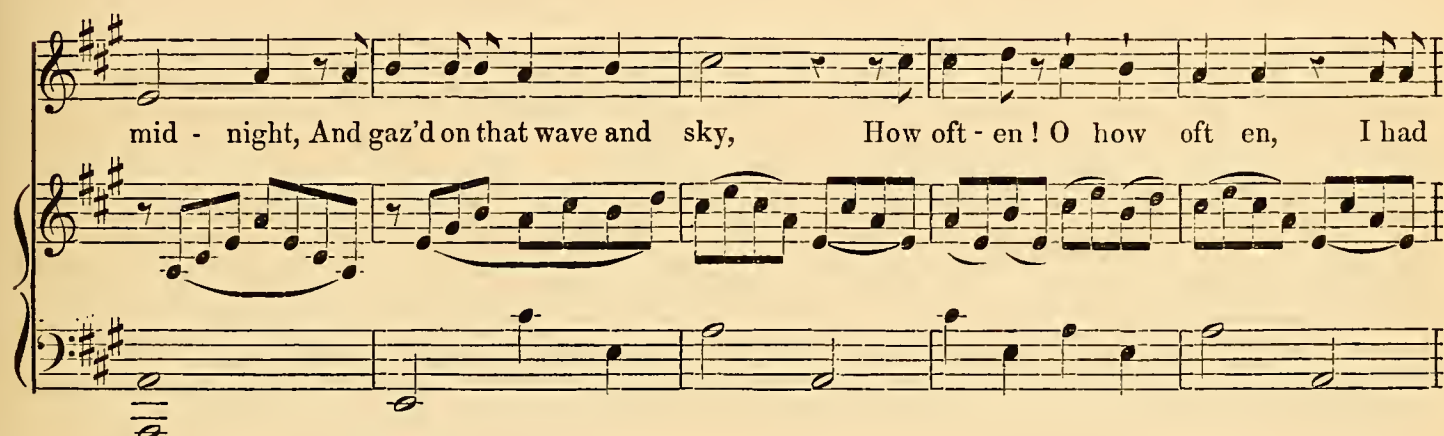


*p* *lento.*



How oft - en ! O how oft - en In the days that had gone by, I had stood on that bridge at

*legat.*

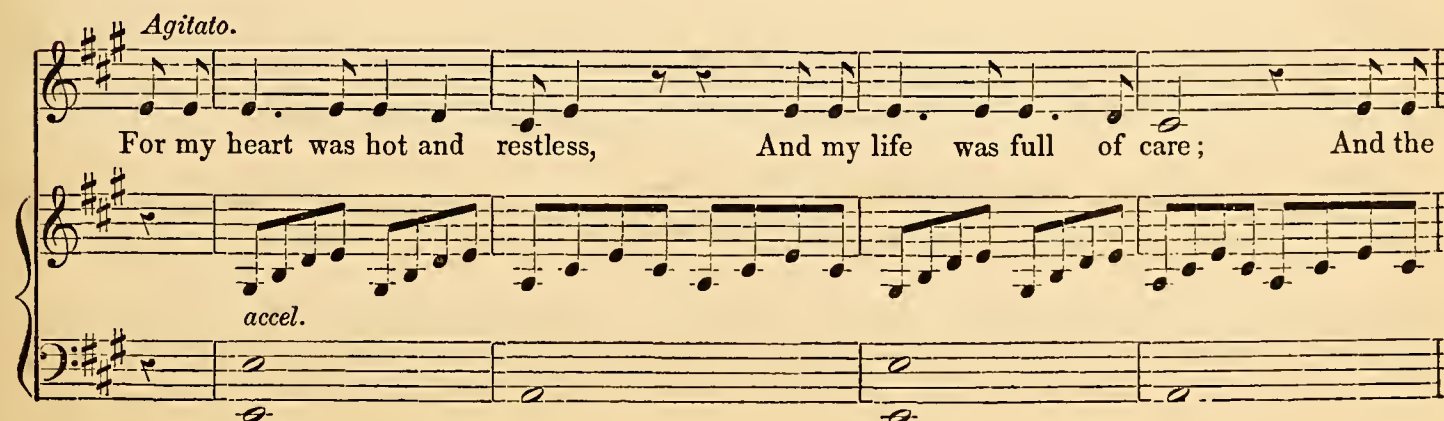


mid - night, And gaz'd on that wave and sky, How oft - en ! O how oft en, I had



wish'd that the ebbing tide, Would bear me away on its bosom, O'er the o - cean wild and wide.

*Agitato.*



For my heart was hot and restless, And my life was full of care ; And the

*accel.*

*ad lib.* *p a tempo.*

bur - den laid up - on me Seem'd greater than I could bear; But now it has fallen

from me, It lies buried in the sea; And on - ly the sor - row of

others, Throws a shadow o - ver me; And I think how ma - ny thousands Of

care - encumber'd men, Each bearing his burden of sorrows, Have cross'd the bridge since then.



For ev-er and for ev-er, As long as the river flows, As long as the heart has

passions, As long as life has woes, The moon and its broken reflection, And its

shadows shall appear, As the symbol of love in Heaven, And its wav'-ring im-age

here.

# CHRISTMAS SONG.

With accompaniment for Reed Organ.

English Words by J. S. DWIGHT, Esq.

Music by ADOLPHE ADAM,

*Andante Maestoso.*

1. O ho - ly night! the stars are brightly shin - ing; It is the  
 2. Led by the light of Faith serene-ly beam - ing, With glowing  
 3. Tru - ly he taught us to love one an - oth - er; His law is

PIANO. *mf*

ORGAN. *Andante maestoso. pp*

night of the dear SAVIOUR'S birth! Long lay the world in sin and er - ror  
 hearts by his cra - dle we stand: So, led by light of a star sweetly  
 Love and his gos - pel is Peace; Chains shall he break, for the slave is our

*pp*



pi - ning, 'Till he appeared, and the soul felt its worth,      A thrill of hope the  
 gleam - ing, Here came the wise men from the O - - rient land,      The King of Kings lay  
 broth - er, And in his name, all oppres - sion shall cease,      Sweet hymns of joy in

weary world rejoice - es, For yon-der breaks a new and glorious morn!      Fall... on your knees... O  
 thus in low-ly manger, In all our tri - als born to be our friend;      He... knows our need, ... to our  
 grateful Chorus raise we; Let all with - in us praise his Ho-ly name!      CHRIST is the LORD!... ..

hear.... the an-gel voi - ces! O night.... di - vine!..... O night when CHRIST was  
 weak - ness no stran - ger! Be-hold..... your KING! ..... Be - fore him LOWLY  
 then ev-er! ev - er praise we! His pow'r.... and glo - ry, ev - er - more pro-

born. O night ..... di - vine.... O night, O night di - vine.  
 bend! Be - hold..... your KING! your KING! be - fore him bend.  
 claim! His pow'r..... and glo - ry, ev - er - more proclaim!

*cres.* *rall.* *a Tempo.* *ff marcato.*

*ff* *rall.* *a tempo.* *ff*

*Sva.* *tr* *f*

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of the hymn. The second system contains the remaining lines, including a repeat section. The piano part features various textures, including arpeggiated chords and sustained block chords. Performance markings such as *cres.*, *rall.*, *a Tempo.*, *ff marcato.*, *ff*, *Sva.*, and *tr* are used to guide the performer. The lyrics are printed below the vocal line, with some words in all caps for emphasis.



## THE MAIDEN'S ROSE.

Or, SO THE STORY GOES.

Words by Dr. J. F. WALLER.

Music by J. L. HATTON.

*Allegro.*

*f brillante.*

1. 'Twas once up - on a sum - mer day,  
2. The mil - ler's son stood by the bank,

*sf p e legg.*

*riten.*

So the sto - ry goes. The Franklin's daughter chanc'd to stray Where the mill-stream  
So the sto - ry goes. He stopp'd the wheel, and ere it sank, Caught up the maid - en's

*colla voce.*

*a tempo.*

flows. And as the rus - tic bridge she cross'd, So the sto - ry goes,  
rose. "Is this thy flow'r, sweet heart?" he cried, So the sto - ry goes.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro' and 'f brillante'. The piano part features a series of chords and moving lines in both hands. The vocal part enters with two verses of lyrics. The tempo then slows down, marked 'riten.', and the piano accompaniment becomes more sustained. The lyrics continue, and the tempo returns to 'a tempo.' for the final lines of the song. The piano part provides harmonic support throughout, with various dynamics and articulations indicated.

*ad lib.* *Tempo piu animato.*

O - ver the rail she stooped, and lost From out her breast a rose. The stream ran fast, the  
The maiden blush'd, the maid - en sigh'd, "Oh! give me back my rose," "Two flow'rs" he said, "so

*colla voce.* *p e leggiero.*

stream ran strong, So the sto - ry goes. And on its wa - ters  
sweet and fair," So the sto - ry goes. "Twere

*cres.*

*ad lib.*

bore a - long The care-less maiden's rose, The care-less maid - en's rose, The care-less

maid - en's rose.

*f* *sf*



2 *ad lib.* *a tempo.*

shame to part, one breast should bear Thy - self and this red rose, Thy

*colla voce.* *ten.*

*ad lib.*

self and this red rose." What more the youth and

*legato.*

*f a tempo.*

maid - en said, That summer eve, who knows? But he kept the flow'r and

*mp*

*ad lib.*

won the maid, So the sto - ry goes.

*sf colla voce.* *Ped*

## THE KING'S HIGHWAY.

## SONG.

Words by F. E. WEATHERLY.

Music by J. L. MOLLOY.

(♩ = 66.)

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *rit.*

1. Who rides yonder proud and gay, Spurning the dust on the King's Highway? Lord of thousand a - cres wide, While

*poco* *rit* - ar - dan - do. *a tempo.*

I, the beggar must stand aside; Go thy way, let me go mine, I to beg, and thou to dine, |

*ritard.*

Scatter the dust on the King's Highway, But room for the beg - gar, room, I say!



*con spirito.*

Fair and free, Night and day, Fair and free is the King's Highway, Fair and free, Night and day, —

*p* *Ped.* \*

Fair and free is the King's Highway!

*Ped.* \*

Hug thyself in wealth of state, Emp - ty purse has a care-less gait; Thou must watch thy chest and bags,

None would steal the beggar's rags. Wine for thee, for me a crust, King and beggar they both are dust, And

dust to dust will be borne one day, High and low on the King's Highway.

This system features a vocal melody in G major with a treble clef and a piano accompaniment in G major with a grand staff. The melody consists of eighth and quarter notes, while the piano part provides a harmonic foundation with chords and moving lines in both hands.

Fair and free, Night and day, Fair and free is the King's Highway, Fair and free, Night and day,

*p* *Ped.* \*

The second system continues the vocal melody and piano accompaniment. It includes a piano dynamic marking (*p*) and a series of pedal points marked with 'Ped.' and asterisks, indicating sustained notes in the bass line.

*ritard.* Fair and free is the King's Highway! *p* Dain - ty maid of high degree,

*rall.* *Ped.* \*

The third system includes a ritardando (*ritard.*) and a piano dynamic marking (*p*). The piano accompaniment features a rallentando (*rall.*) and a final pedal point marked with 'Ped.' and an asterisk.

*tenderly.* What has the beggar to do with thee? Thy life is morn, And love is May ;

This system concludes the piece with a vocal melody and piano accompaniment marked *tenderly.* The piano part features a final sustained chord in the right hand and a moving line in the left hand.



*poco ritard.*

What has the beggar to thee to say? Gen - tle word hast thou for me? Tears are in my

*Ped.* \* *Ped.* \* *Ped.* \*

heart for thee; Ah! that thou shouldst fade one day, E'en as I on the great High - way!

*rit.* *Ped.* \* *rall.* *Ped.* \*

Fair and free, Night and day, Fair and free is the King's Highway, Fair and free, Night and day,

*ppp* *cres.* *Ped.* \* *Ped.* \* *Ped.* *cres.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Sva* *Sva*

Fair and free is the King's, the King's High - way !.....

*King's ... High - ad lib.*

*Ped.* \* *Ped.* \* *Ped.* *Sva* *Sva* \*

## THERE'S NOTHING LIKE A FRESH'NING BREEZE.

For Bass or Alto Voice.

ALBERTO RANDEGGER.

*With spirit.*

1. Give me a fresh'ning breeze, my boys, A white and swelling sail, A ship that cuts the dashing waves, And  
2. foaming waves a-round us dash! The an-gry storm loud roars, 'Tis mu-sic to the sail-or's ear, And

weath-ers ev'-ry gale, What life is like a sea-man's life, So free, so bold, so brave. His  
high his cour-age soars: He feels a king of migh-ty pow'r, The el-e-ments his slaves, His

home the o-cean's wide expanse, A co-ral bed his grave,... Hur-rah!.... hur-rah!.... hur-  
trus-ty ship at his command, Steers on thro' storm and waves,.. Hur-rah!.... hur-rah!.... hur-



*f* *Cres.*

rah! hur-rah, then, for a seaman's life, For o - cean, ship and wind There's nothing like a fresh'ning breeze, To

*ff* *mf* *sf* *cres.*

*Ped.* \*

*1st time.*

gladden heart and mind.

*with energy.*

*pp a tempo. stacc.* *ff*

*p ff* *cres.* *cres.*

*2nd.* *cres.* *ff*

When gladden heart and mind; Hur-rah!.... har-rah!..... hur-rah!..... hur-

*ff* *ff stacc.* *sf*

*ff* *affrettando sino al fine.*

rah!.....

*fff* *affrettando sino al fine.*

*Ped.* \*

## COLINETTE.

English words by L. C. ELSON.

Music by GIULIO ALARY.

*Andantino mosso.*

F

1. Co - li-nette was my love's name,  
 2. When we played the hours a - way,  
 3. On this bench one e - ven - tide,  
 4. Ma - ny tales there are I know,

In a qui - et vil - lage dwelling,      And the harvest ripe was swelling, When to her home first I  
 'Mid the fields with verdure teeming,      She with glee and mirth was beaming, And I was glad and  
 We a fond farewell were saying,      Love my in-most soul was swaying, Yet I scarce knew why I  
 Showing love be - reft and lone-ly,      Yet there is but this one on - ly, Which can cause my tears to

came,      She a maiden, sim - ple heart - ed,      And a youthful student I.  
 gay ;      By us Finch and Lin - net dart - ed,      Sing-ing of our youthful love,  
 sighed.      Then I from thy side de - part - ed,      Said "a - dieu," and hid my pain, "Next  
 flow ;      Since she left me wea-ry heart - ed,      None could e'er my soul en - chain ;



*p* *cres.*

Why did she so ear - ly die?      Why did she so ear - ly die?      Oh, poor Co - li-  
 Twittring in the trees a - bove,      Twittring in the trees a - bove,      Oh, poor Co - li-  
 year we shall meet a - gain,      Next year we shall meet a - gain,"      Oh, poor Co - li-  
 I have nev - er loved a - gain,      I have nev - er loved a - gain,      Poor, lost Co - li-

nette! Now we both are part - - ed.  
 nette! Now we two are part - - ed.  
 nette! We for aye are part - - ed.  
 nette! Since we two were part - - ed.

*anima.* *p* *1st, 2d & 3d times.* *last time.*

## I AM WEARY WITH ROWING.

Words by W. W. STORY.

Music by F. BOOTT.

*Allegretto.*

1. I am wea - ry with row - ing, with row - ing, Let me drift a -  
 2. The stream in its flow - ing, its flow - ing, Shall bear us a -

*p* *Legato.*

long with the stream. I am wea - ry with row - ing, with  
 down to the sea; I am wea - ry with row - ing, with

row - ing, Let me lay me down and dream. . . .  
 row - ing, I yield me to love and to thee. . . .

*dim.*



I can strug - gle no long - er, no long - - - er;

*mf*

Here in thy arms let me lie, . . . In these arms which are

*f* *cres.* *fz* *p*

*A piacere.* *a tempo.*

*rit. dim.* *a tempo.*

stronger, are strong - er Than all of this earth, Let me die, Let me die.

*fz* *p*

*fz* *p* *Morendo.* *Fine.*

## THE ROSE OF THE ALPS.

Arranged and adapted to English words

By GEORGE LINLEY.

*Allegretto.*

*mf* *f* *rit.*

1. 'Mong the beauteous flow'rs I live, Hap - py as young heart can be, . . .  
 2. When the day - light fades a - way, Pleas'd I turn my steps to home, . .

*p*

There's not a boon the world could give, Like the charm of rov - ing free:  
 Yet with the first blush of the day, Here with my flocks a - gain I roam;

*p* *f* *p*

Ah! . . . vain - ly, lov - ers en - treat me, Vow . . . fond and faith - ful to prove;  
 Ah! . . . gai - ly, then I am sing - ing, As . . . i - dly wand'ring a - long.



rall.

I am more blest here con-tent-ed to rove, Far from the sorrows and cares of love. Ah!  
 E - cho re - peating, the mountains a - mong, Ev' - ry wild note of my Al - pine song. Ah!.

rall.

tempo.

Ah!

dolce. marcato il basso.

Ah!

1

F

# THE VAGABOND.

Words by CHAS. LAMB KENNEY.

Music by JAMES L. MOLLOY.

*Vivace.*

*f* *p*

*cres.* *ff* *p*

Home - less, rag - ged and tann'd, Un - der the changeful sky, Who so

free in the land, Who so con - tent - ed as I? Ne'er . . need I quake, lest



*rall.*

for - tune prove un - kind, . . . Ne'er . . . my heart break, that vows have ceased to

*rall.*

*a tempo.*

bind. Not . . . e'en a dog . . . Would I call by friendship's name. . .

*a tempo.*

Lone - - ly I jog . . . E'en thi - ther whence I came. . . . .

Home - less, rag - ged and tann'd, Un - der the changeful sky, Who so

*rall.*

free in the land, Who so con - tent - ed as I?

*f*

Nurs'd by hun - ger and want, Taught out of na - ture's

page, Bann'd by saint - li - est cant, Scorning hy - poc - ri - sy's wage,



Sing - ing I plod, By way-ward fan - cy led, . . . Trust - ing in

*rall.* *Con spirito.*

God, Who the sparrows still hath fed, No! . . . let me die, . . . Ere

*rall.*

be the world's base thrall, Fate . . . I de - fy; . . To - mor - row ne'er re -

- call. . . Home - less, rag-ged and tann'd, Un - der the change-ful

sky, Who so free in the land, Who so con-tent-ed as I?

*rall.*

Once, ... ten-der love Watch'd at my side, Now, ... from a -

*p*

- bove . . Her An - gel's my guide. When heav'n a - bove Asks my last

breath, An - - gel love Smile on the Va-ga-bond's death.



When . . heav'n a - bove Asks . . . my last breath, An - gel love,

*p*  
Smile on the Va-gabond's death, Smile on the Va - ga-bond's death. . . .  
*poco accel.*

Ah! . . . . Home - less, rag-ged and tann'd, Un - der the change-ful  
*cres.* *f*

*rall.*  
sky, Who so free in the land, Who so con-tent-ed as I? . . . .  
*Sva.*  
*rall.* *Ped.*

## 'T WAS IN THE SUNNY RHINE-LAND.

Or, THE RHINE MAIDEN.

HENRY SMART.

*Allegretto moderato.*

*p* *Ped* *p>*

*p*

1. 'Twas in the sun-ny Rhine - land, When  
 2. I saw her stand-ing all a-lone, The  
 3. Up - on her im - age in the stream, Re -

*pp*

gold-en day was end - ing, And ripe grapes in the vine-land, Were in rud - dy clus-ters  
 chap-el bells were ring - ing, And mingled with their sol-enn tone I heard her gen-tle  
 flect-ed midst the rush - es, She gaz - es in a pleasant dream, And smiles, and sighs, and



bend - ing.  
sing - ing.  
blush - es.

The ru - ined tow - er on the height Was  
The riv - er ran be - side her feet, And  
She takes the ar - row from her hair, And

*p*

*mf*

*p sempre.*

glow - ing in the crim - son light, The east - ern sun was lend - - ing.  
Oh! her voice so low and sweet, To heav'n was up - ward ring - - ing.  
down up - on her shoulders fair, The gold - en show - er gush - - es.

*cres.*

*p*

*Ped*

. . . I saw her then, I see her yet, It was the first time that we met, In the  
. . . I saw her thus at close of day, I gazed and gazed my heart a - way, In the  
. . . I watched her as I stood a - part, That sil - ver ar - row pierced my heart, In the

*rit.*

*colla voce.*

*Ped*

sun - ny Rhine - land.

*mf a tempo.*

*Ped*

## SOFTLY, SOFTLY, SOLEMN MEASURE.

(PIANO, PIANO.)

"Der Freischütz."

pp

Cres.

1. Soft - ly, soft - ly, sol - emn meas - ure, Soar a - - loft to deep - est a - -  
 1. Pia - no, pia - no, can - ta pia - - no, Ti sol - le - va fi - no al Di -  
 2. To thee pray - ing, I am kneel - ing, Lord e - - ter - nal now ap - - peal -  
 2. Dio cle - - men - te, che pos - sen - te, Reg - ni in cie - lo e - ter - na - - men -

pp

Cres.

Cres.

- znre, God a - - - dor - ing and im - plor - ing Rise..... to  
 - o, Deh tu pe - ne - tra tu ec - cheg - gia,..... Nel - - la  
 - ing, Us to shel - ter from all dan - ger, Send, oh  
 - te, Da te im - plo - re Dio die a - - do - - ro, Pel mio

Dim.

Cres.

heav'n - ly spheres my pray - - er.  
 san - ta ec - cel - sa reg - - - gia.  
 send thy hosts of an - - - gels.  
 ben pa - ce e ri - - sto - - - ro.

p

Ritard.



# "THE TAR'S FAREWELL."

Words by F. C. BURNAND

Music by STEPHEN ADAMS.

*MODERATO CON ENERGIA.*



1. When forced to bid farewell to Loo, Pull a-way, my boys, pull a-way, I did not know what I should do, Pull a-  
 2. But then if false should prove my fair, Pull away, my boys, pull a-way, I'd burn this lit-tle lock of hair, Pull a-

The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The key signature remains two flats, and the time signature is common time. The vocal line includes a repeat sign at the beginning. The piano accompaniment continues with eighth notes in the left hand and chords or moving lines in the right hand. The system ends with a double bar line.

- way, pull a-way, I left her weeping on the quay, She said she would be true to me, As we  
 - way, pull a-way, If she be false and I be free, I'll sail a-gain to the Southern sea,

The second system of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings: piano (p) and forte (f). The system concludes with a double bar line.

*rall.*

sail'd a - way to the Southern sea; Pull a - way, my boys, pull a - way, Pull a - way, pull away, pull a -  
Where there are plenty as good as she, Pull a - way, my boys, pull a - way, Pull a - way, pull away, pull a -

*p cantabile.*

way..... For the wind must blow, and the ship must go, And

lov - ing souls must part, But the ship will tack, and the Tar come back To the

*con spirito.*

first love of his heart, For the wind must blow, and the ship must go, And



lov - ing souls must part, But the ship will tack, and the Tar come back To the

*1st. ad lib.*  
first love of his heart,.... To the first love of his heart.....

*rall.*

*2d. ad lib.*  
first love of his heart.

*colla voce,*

## A TWILIGHT FANCY,

or DRESDEN CHINA.

Words by F. E. WEATHERLY.

Music by J. L. MOLLOY.

*Andante con moto.*

*f*

1. In the twi-light as I play, And  
as I dream in the flickering gleam, He

*p* *pp*

fan-cies come and go, And dreamland falls on the old oak walls, From the firelight's fitful glow;  
takes her wee sweet hand, And too and fro in a measure slow, They tread a sa-ra-band;

*pp*

Side by side in the cor-ner wide, Stand a lit-tle lass and lad, And thro' the gloom of my  
Still they dance and still they play, 'Till the mu-sic gives a sigh, As dancing aye, they

*pp* *pp*

lone-ly room Come their two lit-tle fa-ces glad. Side by side in the cor-ner wide, I  
fade a-way And in the sha-dows die. Dim-ness falls on the old oak walls, And



watch their ev' - ry look, She peeps at him 'neath her hat's white brim, As he leans on his lit - tle  
lone - li - ness on me, When they are gone, my song is done, And the mu - sic hushed must

crook. Hour by hour I watch them there, But they take no heed of me, They  
be; Oh, how I loved to watch them there, Tho' they took no heed of me, They were,

*pp a tempo.*

make my dark room bright and fair, The lit - tle He and She,  
on - ly Dres-den Chi - na fair, The lit - tle He and

And She.

*pp*

## JAMIE!

Words and Music by J. L. MOLLOY.

*ad lib.* *a tempo.*

1. Ja - mie! Ja - mie! Ja - mie! Ja - mie! do you hear me  
2. Ja - mie! Ja - mie! Ah! if he were ne - ver,

*f* *p*  
*Ped.* \*

call-ing in the gloaming, Calling to you, lad - die, to come home; Long and lone I'm watching, and my heart is  
ne-ver more to hear me, Ne-ver to come back to me a - gain. Sure I'm on - ly dreaming, and I know he's

*p*  
*Ped.* \*

wond'ring Why up-on the hill so late you roam, Ja - mie! Ja-mie! Are you ne - ver com-ing  
com-ing, All the same the tears will flow like rain. Ja - mie! Ja-mie! Ah! the fear is on me,

*p*  
*Ped.* \*



To the little heart that's waiting sad at home. Ja - mie! Ja - mie! Ja - mie!  
And my heart is ach - ing with dull pain; Ja - mie! Ja - mie! Ja - mie!

*Ped.* \* *Ped.* \*

*a tempo.* *f*

Jamie! Do you hear me calling in the gloam-ing, Call-ing to you, lad - die, call-ing Ja - mie!  
Jamie! Do you hear me calling in the gloam-ing, Call-ing to you, lad - die, to come home.

*a tempo.* *f*

3. Ja - mie! e - cho an - swer,

*p* *pp*

*p* *f* *pp* *pp*

*Ped.* \* *Ped.* \*

*Joyously.*

And it says he's com - ing, com - ing down the hill - side, Well I know his voice, my bon - nie lad,

*Ped.* \* *Jamie.*

*p*

Now I hear him sing - ing to the cat-tle blithe - ly, And the lit - tle sheep-bells tink-ling glad,

*p*

*Ped.* \*

Ja - mie! Ja - mie! Ah! the joy is on me, and my heart is go - ing just like mad,

Ja - mie! Ja - mie! Ja - mie! Welcome to you, lad - die,

*Ped.* \* *Ped.* \*

*cres.*

welcome in the gloam-ing, All my heart is cry - ing welcome Ja - mie!

*Ped.* *Ped.* *Ped.* *Ped.* \*

Jamie!



# THE LOST CHORD.

241

Words by ADELAIDE A. PROCTOR.

Music by ARTHUR SULLIVAN.

*ANDANTE MODERATO.*

*p* *cres.* *f* *Ped.* \*

Seated one day at the organ, I was

*dim.* *p* *Ped.* \* *Ped.* \*

weary, and ill at ease, And my fingers wander'd idly

*Ped.* \*

*cres.*  
O - ver the noisy keys; I know not what I was playing, Or

*cres.*

what I was dreaming then, But I struck one chord of mu - sic, Like the

*dim.* *p*

*cres.* *f* *poco rall.* *dim.*

sound of a great A - men, Like the sound of a great..... A -

*cres.* *f* *dim.*

- men. It

*p* *cres.* *f* *dim.*

*Ped.* *\* Ped.*

flood - ed the crim - son twilight, Like the close of an An - gel's Psalm, And it

*p* *cres.* *Ped.*



*dim.*.....5.....

lay on my fe - ver'd spi - rit, With a touch of in - fi - nite calm, It

*dim.*.....

*cres.*.....*dim.*

qui - et - ed pain and sor - row, Like love o - ver - com - ing strife; It

*cres.*.....*dim.*

seem'd the har - mo - nious e - - cho From our dis - cor - dant life, It

*p* *p tranquillo.*

*tranquillo sempre.*

link'd all perplex - ed mean - ings, In - to one per - fect peace, And

trem - bled a - way in - to si - lence, As if it were loth to cease; I have

*cres. anima to. f agitato.*

*Ped. \**

sought, but I seek it vain - ly, That one lost chord di - vine, Which

*f*

*Ped. \**

came from the soul of the or - gan, And en - ter'd in - to

*f grandioso.*

mine. It may be that Death's bright An - gel, Will

*cres. - molto-ritard. f ff*

*Ped. \**



speak in that chord a - gain ; It may be that on - ly in Heav'n, I shall  
*sempre. ff*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

hear that grand A - men. It may be that death's bright An - gel, will  
*Ped. \* Ped. \* Ped. sf sf sf sf*  
*ff ritard.*

speak in that chord a - gain, It may be that on - ly in Heav'n, I shall  
*fff ritard. con gran forza. colla voce con gran forza.*

hear that grand A - - men.....  
*a tempo. rallentando.*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

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Music by ARTHUR SULLIVAN.

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Piano introduction in D major, 3/4 time. The music begins with a forte (f) dynamic, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked *Andante Espressivo*. The introduction concludes with a *dim.* (diminuendo) marking and a piano (p) dynamic.

The sun is set - ting and the hour is late, Once more I  
The clock is strik - ing in the bel - fry tower, And warns us

The vocal melody is in D major, 3/4 time. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

stand be-side the wick - et gate, The bells are ringing out the  
of the ev - er fleet - - ing hour, But nei - ther heeds the time which

The vocal melody continues in D major, 3/4 time. The piano accompaniment remains consistent with the previous section.



dy - ing day, The chil - dren singing on their home - ward way, And  
on - ward glides, For time may pass a - way, but love a-bides. I

*cres.* he is whispering words of sweet in - tent, While I, half  
feel his kisses on my feathered brow, If we must  
*dim.* *p*

*rall.* doubting, whisper a consent, Is this a dream? then  
part, ah! why should it be now? Is this a dream? then  
*un poco piulento. p p*  
*p*

wak - ing would be pain, Oh, do not wake me, let me dream a -

-gain. Is this a dream? then wak - ing would be pain,

Oh! do not wake me, do not wake me, let me dream a - gain.



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